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Gillian X

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Gillian Anderson
on playing FBI
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Volume 6 Number 12



Femme Fatales



Heather Graham Space Cadet

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The Lurkers Ladies of Harvey: Fantasy & Science Fiction

MAY 1998

Wait...to see the Gillian Anderson issue. Have you noticed something? We're not pulling TV Guide's schtick. We have spared you the X-Files, since various megapubes by releasing—no 4, no 3, 2—but 1 front cover design. I repeat, one! Please, no "Thank you" letters. We're still allowing a paper lot of gratitude from STAR TREK fans who are addicted to us for missing out your favorite TV series. We'll be on one front cover rendering. As a result of our charitable gesture, Trekkers could finally afford to send their kids to college. We pass the savings on to you because we are your friends... besides, you'll need more savings to purchase extra copies of last month's double-issue. It won't be long until this special TV! edition—unbridled Betty Page-mania—disappears from our inventory, preserving your privacy. We'll be printing a bulk order of copies from the black market (in some countries, the print order has peaked to \$10,000).

I'm glad to pay homage to Ms. Anderson. During the pioneering phase of James Bond's movie career, female agents had been caricatured by bod-constrictive, unbelted blouse stiffs with artificial sweeteners. But 007 later preferred bonding with barstools endowed with an expanded cranial capacity and more conservative chest measurements. Ms. Anderson's "Bondy" is that new breed of working woman, with some serious modification: she's not a squeeze, not a sidekick. Share a partner. Bondy is a puzzle that's only partially assembled: There's parts of '90s recent woman, pieces of fine-line female fashs. But so much of her psyche is based on personal speculation (she's so confident in her sexuality that she'll kiss a man on the cheek, even more than kiss the man). The pieces are missing. I can't guarantee the issue will fill all of those pieces, but I definitely promise that Bondy's episode director will furnish you with clues.

Jenny & I are bucking in for a double feature: **FELLINI'S ROMA** and **SUCK PRIVATES** (believe, it's an Abbott & Costello movie). See you next month.

Andersen



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PERDITA DURANGO

AN \$8 MILLION TRASHY COMIC BOOK SAGA—VAMPS, VODOO AND VIOLENCE—REJECTS POLITICAL CORRECTION.

BY ALAN JONES

Flashback with me eight years ago to David Lynch's surreal road movie, *WILD AT HEART*. Adapting Barry Gifford's novel, *The Story of Sailor and Lula*, Lynch cast Nicolas Cage and Laura Dern in the title roles (Dern dropped the juiciest line in the picture: "Uh, oh, Baby, you'd better get me back to that hotel. You got me hotter than Georgia asphalt"). French goddess/Golden Globe & Razzie nominee Isabella Rossellini played Perdita Durango, one of Sailor's underground acquaintances; and now an \$8 million film vehicle, an adaptation of Gifford's 59 *Degrees and Raining: The Story of Perdita Durango*, has been developed for the smoldering Tri-Mex spitfire. Rossellini is out, Rosie Perez—cast opposite Javier Bardem as her demonic lover, Romeo Dolores—is in.

PERDITA DURANGO is an explosive cocktail of sleazy sex, quirky action, merdant humour and ritualistic Black Magic; the amoral Durango and Doloresa transport a cargo of illegal features across the Texas border for sale to the cosmetics industry. Mafia



"The Hispanics are tied to religion, passion and destiny," says Iglesias. "Americans are condemned to live a happy life, protected by plastic armor and TV."

gets involved, these encores. Initially planned as director Bigas Luna's follow up to *THE TIT AND THE MOON* (the third part of his erotic trilogy launched by Jamen Jamen and Golden Balls, both starring Bardem), Spanish wunderkind Alex de la Iglesia—who debuted with the comic, sci-fi spotter saga, *ACCION MUTANT*—got the job. Good reason, too. Iglesias's *DAY OF THE BEAST*, an award-winning "action chiller," was an enormous boxoffice success in Europe.

Shot in 13 weeks on locations in Mexico, Arizona and Las Vegas during summer

fire he's dispatched on missions. Bardem's character is also rumored to be a napsal, a supernatural beast whose human head is fastened to a jaguar's body.

"Our *PERDITA* is closer to Tura Satana [Baze Meyer leen, *FF 4:2*] than Rossellini," remarked Iglesias. "I like David Lynch enough to avoid copying him, which is why this satanic look at Americana is more like Sam Peckinpah's *BRING ME THE HEAD OF ALFREDO GARCIA*. It's about the clash between two irreconcilably different ways of looking at life—the Hispanic and the American—and how they are at their most tragic when they come together at the border. The Hispanics are forever tied to religion, passion and destiny, and the Americans are condemned to live a happy life, without problems, protected by their plastic armor and by television. It's a story of love, betrayal and death, where each character is aware of his fate and learns how to face it."

Gifford had translated his *Perdita Durango* novel into the initial screenplay. Then another was crafted by David Trueta, the brother of director Fernando Trueta (*MAD MONKEY*).

'96, *PERDITA DURANGO* also stars Harley Cross, Arnee Graham (FROM DUSK TILL DAWN), Don Stroud, BEFO MAN director Alex Cox and Spanish underground cult icon Santiago Segura.

Rhythm & blues legend, Screamin' Jay Hawkins, plays Adolfo, a practitioner of the Black Art of Santería (a hybridization of Yoruba culture and Roman Catholicism that was the religion of early African slaves). Doloresa is his willing pupil, who rips out human hearts with his bare hands while reciting magical incantations to appease his gods be-



ALEX DE LA IGLESIA, DIRECTOR

"Our 'Perdita' is closer to Tura Satana. I like David Lynch enough to avoid copying; it's why this Satanic look at America is more like BRING ME THE HEAD OF ALFREDO GARCIA."

forming him of all the changes we made. For example, we swapped Los Angeles for Las Vegas which is a much more American place—more doomed and portentous. Naturally we kept the Santeria aspects, the novel's wild spirit, the satanic rituals and the Gothic aspect of the narrative. Our main additions were making the relationships between the characters much tighter, and the heavy doses of black humour."

Extraordinarily enough, Romeo Doleros is actually based on a real person. "Barry Gifford didn't give us any clues at all," continues Iglesia, "but we found out that the real Romeo was, in fact, a Mexican called Constanzo who, together with a Texan named Sara, sacrificed a whole load of people on the border. Constanzo wore a dorsal fin as a tie but we didn't include it in Javier Bardem's wardrobe because no one would have believed it. The truth is psycho-killer Constanzo was a much crazier, cruder and more illogical scriptwriter than any of us. We interviewed some people who

know the couple and their answers scared us stiff. A lot of what they told us about their bloody brutality would have been impossible to film."

As it is, Iglesia is pushing the censors' envelope—big time!—with disturbing scenes of crucifixion, rape and pedophilia; though the nihilistic scenes and fetishism are and handled in his typical tongue-in-cheek fashion, all of the Santeria aspects are authentically represented. "We spoke to practitioners in Mexico and Cuba," notes Iglesia. "The most important thing about it is its eclectic nature, and eclecticism has always been one of cinema's most powerful allies. We saw an altar that had a model of Darth Vader on it, he was worshipped like an extra god! Anything can end up being sacred, bottles, dolls, postcards of the Virgin of Guadalupe, photos of famous actors. What's important is what it means to the believer."

Iglesia chose Ms. Perez and Mr. Bardem as his lead

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Rosalinda Rosencelli played Perdita in Lynch's *Wild at Heart*. Rosalinda Perez (p) reprises the role in a provocative twist. "It's important to see that our Perdita be a dark as Rosalinda was blonde," says Iglesia. "Nadie is devilishly funny & dangerous." B: Javier Bardem as Perdita's demonic lover, picks-up some kink.

Finally, Iglesia and his writing partner Jorge Guerricaechevarría, took over the monumental task of trying to incorporate prostitutes, double agents, murderers, and witch doctors, into a trashy comic strip tableaux driven by apocalyptic sex and violence.

Iglesia laughed, "The project became more like *GONE WITH THE WIND*! Barry Gifford's script had virtually everything; the structure, the story. We maintained his corrosive vision of America by staying in contact and in-



F A T A L E

By LAURA SCHIFF

• Take McClure in mad as hell and she's not going to take it anymore. The beautiful producer/actress (FF cover woman 6/4) called to tell me that she and her "country western singer" hubby, Shane Miner, are getting divorced—just six months after receiving their wedding vows before family and friends, including yours truly. Why the split? Says McClure, "I really believe that Shane led a dual life. He falsified our marriage certificate. After we got married," he cut his law enforcement job with the LAPD to try to be a singer. He was considered a violent cop and he was suspended many times. Meanwhile, I'm paying for the mortgage on our big, beautiful house in Malibu; I'm paying for his child support for his 12-year-old son, I'm paying for all his clothes, buying his son's clothes, paying for his flights back and forth to Nashville while he was trying to become a singer. I introduced him to his manager, who now manages Megadeth.

"Shane was complaining, while we were together, that he didn't want me doing any films with nudity. It made it hard because I was doing a lot of films with [erotic thriller producer] Andrew Stevens at the time, and that was paying our bills. Shane held the Bible up [to me] I was the biggest offender in the entire world, and I'm thinking, 'I'm just an actress, I'm playing characters. I'm very loyal to him, I don't cheat.'" The situation came to a head while McClure was knee-deep in post-production on *TRANCE*, the magazine-fetish-mobster thriller she's producing for her own Trippm Film Productions. "On October 4th, I called Shane in Nashville to tell him I got an international distribution deal for my film, and the next day he asked for a divorce over the phone. It really breaks my heart. A week before he asked for the divorce, he asked me to have a child with him and to move to Nashville, quit my career and be with him. And you know what I said? Yes! And all of a sudden, he decides he wants to break up. Then I find out that he's been seeing another girl the whole time. He's been seeing different women over the past two years while we were married. This is major, major abuse.

"I want FF readers to know that this can happen to any woman. I think women mistakenly think that when a guy gets jealous, it means he actually loves him. I'm not going to be blinded by love anymore. I feel kind of lucky that I only spent two and a half years of my life with this man."

Hang tough, girlfriend. There's a man out there who's strong enough for you, yep.

• Recently caught up Kathryn Alexander (*BLOWN AWAY*), fresh off the set of her first film, Terry Gilliam's *FEAR AND LOATHING IN LAS VEGAS*, starring Johnny Depp. Based on the novel by Hunter S. Thompson, *FEAR* chronicles the road trip of a young man in Sin City. Says Alexander, "Johnny Depp and Benicio Del Toro, who plays his lawyer friend, encounter different people throughout the film who turn into



Weathering a stormy divorce, Tera McClure—former *and* (erotic) disavowed-producer—is occupied with post-production on *TRANCE*, a thriller about sensual magic

kizard creatures and other things. I play a Las Vegas showgirl. The producers were looking for a 'Jessica Rabbit look-alike.' They offered me the part before I even auditioned for it. I am Jessica Rabbit, with my extremely curvy figure. It was a pleasure working with Terry Gilliam because he really lets the actors put a lot of their own personality into the characters. He has a Monty Python sense of humor, and he lives things over the top. When Johnny Depp first meets me, he walks straight into my breasts! Later on, I turn into a lizard woman, sitting at the bar eating peanuts that turn into larvae. I had a tail and scales and this automatic tongue that moved around. The kizard prosthetics were really heavy and hot, and some of the people who had to wear them got claustrophobia and passed out. They had to administer oxygen on the set. It didn't bother me too much, though." *FEAR AND LOATHING IN LAS VEGAS* is due for a May '96 release. Alexander says she has some more "big projects" in the works, and she'll give us the full scoop once all the contracts are signed.

• Recently caught up with actress/former FF staffer Amelia Kinkadee over a cup 'o joe. It seems she's off-the-rampy-one-liners has begged celebrity literary agent Jan Miller of the Dupree Miller Agency. New Yorker magazine recently described Ms. Miller as "the new Swift Lazar," claiming she is the most sought-after agent in

America. While Kinkadee's children's book *The Weezy Code* is jetting on the back burner, the author is moving full steam ahead with a self-help book about animal communication, tentatively called *Straight From The Horse's Mouth*.

• Other than her work for FF, Amelia Kinkadee had a grand time turning teens into anti-heroes as Angela in the *NIGHT OF THE DEMONS* trilogy. *DEMONS 3*, released last year, was such a disappointment that it prompted Kinkadee to leave the acting biz forever. The budget for *DEMONS 3* was more inflated than either of its precursors; but, somehow, its special effects are far inferior. Explains Kinkadee, "*DEMONS 1* and *2* were made for about a million dollars each. They wanted a bigger budget for *DEMONS 3*. If we shot it in Canada, because the dollar stretch is so much further, a million dollars is equivalent to \$1.5 million. But because it was done in Canada, *DEMONS 3* was a comedy of errors. So many mistakes were made by the Canadians that the movie looks really cheesy. Steve Johnson [who won an Emmy for his work on *THE SHANNING*] did the special effects for *DEMONS 1* and *DEMONS 2*. For *NIGHT OF THE DEMONS 3*, we didn't have Steve. We used a Canadian special effects house and the results weren't nearly as good."

• Debbie Springer, a former music supervisor at Roger Corman's Concordia Films, is producing a documentary that explores the same world of B films. Called *SOME NUDITY REQUIRED*, the production was inspired by the endless "Fellini-esque" parade of stand-up strippers that Springer witnessed in Concordia's waiting room. Says Springer, "I came to me in a flash, and I couldn't understand why no one had ever done a film about the world of B-movies, because it's so outrageous. It's not like the porno industry—it's really a world of its own. On one hand, it's degrading. On the other hand, it's fun for a lot of people." Springer shot behind-the-scenes footage on a profusion of low-budget features. Two years into the making of the documentary, Springer experienced an epiphany. "At the beginning of making this, I really was pretty judgmental about it and very angry about some of the images of sex and violence I was seeing. As I was working on it more and more, though, I started to get turned on to them, and I became really confused. I allowed myself to completely get into this whole scene, and I went all the way to the bottom. I became very itchy with a kidney infection, and I was so depressed that I suddenly had a memory of being molested as a child." For two more years, Springer incorporated her impressions of this abusive incident into the making of the documentary. The result is a riveting film that was screened at The Sundance Film Festival on January 16th. Adds Springer, "I had a realization that changed my life forever and freed me in this world that is degrading and exploitive and demeaning. I found my freedom."

• Canadian actress Lora Duane (*ELECTRA*) called from Toronto, where she'll be filming *HILL*.



We were introduced to Linda Dano on the set of a *Shannon Tweed* pic (A 16). Her latest is *HELL FOR BREAKFAST*.

FOR BREAKFAST for *Annes Entertainment*. "It's a black comedy about a group of criminals who break into a home, and they really picked the wrong house. I play one of the criminals, and my modus operandi is kill everyone!" Unlike Dano's harmless *HOME ALONE*, the residents of *HELL*'s house are cannibals! Other cast members include Michael Madsen and Judge Reinhold. Dano's *SISTERS OF SIN* was recently released on home video by Spectre. "It's sort of a sex-action thriller, and it's very sexy." The other two sisters are played by Alicia Christensen (*WITCHCRAFT 7*) and Jennie Johns. Fervent *Felicia* would like to congratulate Ms.

Dano on her recent marriage to Cineville producer Damon Lee (*SCORNERD*, *DEATH WISH 5*). The couple literally "bumped" into each other at the AFM convention in Los Angeles a year ago and wed just six months later.

●Ted Newman and Trudi Kech, the filmmakers who brought us *WHISPERS FROM A SHALLOW GRAVE* (the Linda Sobek story), are currently wrapping up post-production on *THE BOND GIRLS*. "The documentary is a 60-minute

As outsize from *THE BOND GIRLS*: embodied by Jacqueline Lovell (A16), the *Golden Girl* didn't pass out (like a result of the shockup, Jacqueline took not more like she had a Miami tan rather than a golden complexion." *Readers, your opinion?*

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Gillian Anderson

X-FILES

The Scully Chronicles

THE REAL-LIFE ADVENTURES OF THE "X-FILES" FEMME:
HER ODYSSEY FROM THE STAGE TO SCI-FI SOVEREIGN.

BY PAULA VITARIS



"Men, you know, their eyes pop out at the sex kittens but it's the formidable women who win the hearts..."

This declaration was articulated by one Chris Carter, creator and executive producer of *THE X-FILES*, in the September '94 issue of *Vancouver* magazine. And who would know better than the man who conceptualized Dana Katherine Scully, the Special Agent who's a pathologist-to-the-paranormal? The formidable Scully not only won hearts with her intelligence, inner strength and dry wit, but held her own with the big boys of that most male-territorial of institutions, the FBI. She wields her scalpel and her gun with equal skill, not to mention her fists and feet when it comes down to a mano-a-mano encounter with serial killers, genetic mutants, or ruthless government operatives. Scully's most deadly weapon, however, may be her eyebrows. The mere lift of one perfectly arched brow is often enough to reduce even the fiercest opponent—or wisecracking partner, Fox Mulder—into silent acquiescence.

To play such an extraordi-



Facing: David Duchovny, Anderson & Chris Carter accept a 1998 Golden Globe for *THE X-FILES*. "I was shocked," says Anderson, "I swore that I'd never do TV. But it has been incredibly rewarding! Really, it's immensely intelligent & stronger."

EPISODE GUIDE

By Paula Vitaris SEASON ONE

"My parents still think it was an act of rebellion, but I saw the FBI as a place where I could distinguish myself."

—Scully

THE X-FILES (PILOT) ★★ 1/2

50,000 Written by Chris Carter. Directed by Robert M. Lewis. Editor Stephen Mark.

Ladies and gentlemen, meet FBI Special Agent Dana Scully: Scully, not your traditional TV female, played by Gillian Anderson, not your traditional TV actress Scully is a medical doctor. She is an FBI agent. She carries a gun and knows how to shoot it. She is frighteningly smart. Get serious with her, and she will either you with a snappy comeback. She doesn't wear her heart on her sleeve. She is devoted to her job first and foremost. She wears sensible suits. She is a card-carrying skeptic who believes everything can be explained by science. And beneath her cool, professional exterior beats the proverbial heart of gold.

After a tension in which a girl running through a mud-whipped forest disappears in a swirl of leaves, *THE X-FILES* begins with the arrival of Agent Scully at FBI headquarters in Washington, D.C., where she is headed by Chief Bishop (Charles Hall) on her new assignment: to report on the validity of the X-Files, the cases of unexplained phenomena investigated by Agent Fox Mulder (David Duchovny), an Oxford-trained psychologist and profiler. The brilliant, eccentric Mulder is suspicious of his unwashed new partner, figuring she is a paid spy, but he whisks her off to an interview in Seiffert, Oregon. The discovery that the corpse has vanished drastically is just the first of a series of events that leaves Mulder convinced that four classmates, including the deceased, have been victims of alien abduction—an explanation that stuns the rationalistic Scully. She demands to know why Mulder would leap to such a conclusion, and his secret comes tumbling out: his sister Samantha was abducted when she was 8 and Mulder 12. She is still missing and the tragedy tore his family apart. Through hypnosis regression, Mulder has been able to reconstruct the event, and now believes Samantha was abducted by aliens. Mulder's quest is as personal as it is professional, and

Scully occupies Mulder's office in a way, an homage to John W. Campbell's *Who Goes There?* Anderson brings the episode as "the other turning point."



Pilot episode: Mulder combines the skeptical Scully. "I think the elements of their platonic intimacy are very intriguing," says Gillian Anderson.

Scully's innate compassion, as much as her official instructions from Bishop, compels her to follow Mulder down his chosen path. A few that Mulder believes to be alien destroyers all their evidence, and the pair return to Washington, D.C., with nothing to show for their efforts, except an implant of unfettered organ retrieved from the tortured body.

Chris Carter's script is the heart for one of the best pilots in recent years. The first episode possesses a distinctive dark and moody visual style, bringing big-screen production values to a medium usually shot with no imagination whatsoever. It also establishes quickly and clearly the show's narrative dynamic: the push and pull between Mulder's skepticism (he doesn't necessarily believe, but he really really wants to) and Scully's faithful skeptic. Duchovny and Anderson are a great TV team; they exude an immediate chemistry, and there is a tightly controlled, never-dissipated physical attraction between Mulder and Scully that adds a fascinating tension. Although theater-trained Gillian Anderson had had little time before the camera previous to *THE X-FILES*, and her nervousness is evident, even this early on she is obviously someone to watch. Although Scully is as serious that her face is often mask-like, Anderson never lets her become an automaton. Scully's eyes are always alive and expressive, even in her most despondent scenes.

Scully's hair in the pilot is long and brown. By the next episode in the series, "Deep Throat," it is chin length and colored red, a small attractive change that varies only slightly over the next four years.

"It's all right. It's all over. It stops right here, right now."

—Scully

ICE

11,000 Written by Glen Morgan & James Wong. Directed by David Nutter. Editor Stephen Mark.

Mulder and Scully travel with three scientists—a doctor, a zoologist, and a geologist—to a research station at Key Cape, Alaska, to find out why all the station's personnel either killed each other or committed suicide. They quickly isolate a strange worm which they believe infected the first team and caused them to experience a deadly paranoia, resulting in violence and death. Scully, Mulder and their companions soon begin to fear infection themselves, and on top of that, Mulder suspects the worm is of alien origin and should be preserved for study. This upsets Scully, who feels the entire crew should be sacrificed for the safety of the general population. When the zoologist is murdered, Mulder comes under suspicion of infection,

and within minutes he, Scully and the two remaining scientists are at loggerheads in a showdown that has Mulder and Scully drawing their weapons on each other. This is still one of the most nerve-wracking episodes of the entire series, and Glen Morgan's design for the dystopian, overcast station, in which the investigators are trapped by a raging blizzard, perfectly mirrors the haunting tension within.

Although not a Scully episode *per se*, "Ice" is a special episode in the development of Mulder and Scully's relationship. It is the first time their trust in each other loses a true crisis, and for Scully, her faith in her partner finally wavers. In her doubt, also, once Mulder is confined in a storage area because of the possible infection, it is Scully who takes over the investigation and solves the twisted mystery (if not the precise origin of the worm). Anderson holds her own in every scene, whether she is arguing with Mulder or the scientist, body locking the team's worn-out, infected pilot, or caring compassionately for yet another victim of the worm.

"Ice" is the first X-FILES episode directed by David Nutter, who not only would become one of the show's defining directors, but would, in collaboration with director of photography John Bailey, shoot the series' most revealing close-ups of the actress. In "Ice," she dazzles in a big white parka trimmed with fur.



Beyond the Sea: Confronting Boggs after Mulder is shot, a distressed Scully queries her faith in science ("That's her backbone," says Anderson).

"Mulder, I never thought I'd say this, but what if there's another explanation?"

—Scully

BEYOND THE SEA

11,000 Written by Glen Morgan & James Wong. Directed by David Nutter. Editor James Glickson.

Not only the first great Scully episode but a first-of-its-kind episode, period. Sponsors Morgan and Wong had two goals: maximize the buttressed-down Scully, and give Gillian Anderson a stellar opportunity to show off her acting chops. In "Beyond the Sea," Scully's father dies, and her faith in her father with whom she had a loving but uncommunicative relationship, her science, and her partner Mulder is put to the test by a death row inmate named Luther Lee Boggs (the awesome Brad Dourif) who claims he possesses psychic ability, predicting the ability to channel the words of the dead. Scully and Mulder feel Boggs may have information about the whereabouts of a kidnapped college couple, but the Boggs wants a demonstration of his sentence in exchange for his help. When Boggs suddenly

continued on page 10



DAVID DUCHOVNY

"I read stuff where I stole Gillian from her husband and she kicked my wife off the set. Utter bullshit."



"Howard Gordon, you're a dead man!" Anderson & David Duchovny were less than stoked about the "senior citizen" makeup applied for "Bad Kater" (for further info on this 2nd season episode, flip to page 18).

nary woman, of course, you need an extraordinary actress. When Carter was casting *THE X-FILES* pilot in early 1993, he found his vision of Scully in Gillian Anderson, a young stage-trained actress who had little on-camera experience but possessed a maturity and gravity that Carter wanted for his super-competent Scully. According to *X-FILES* lore, Carter fought for his casting choice against 20th Century-Fox executives who were insistent upon stereotyping Scully as a leggy, busty, blonde sidekick.

Scully, of course, was anything but window dressing; she contrarily wore the most conservative outfits on television. The daughter of a Navy captain and a homemaker, Scully majored in physics, graduated from medical school, did a residency in pathology, and then left medicine to join the FBI as a special agent. Her work is first and foremost; she always approached a case from a pragmatic viewpoint. Scully leaned on science as the answer to everything, even if her explanations were contrived or ambiguous. This attitude, which contrasts with her partner's flexibility, was reaffirmed in the TV pilot of one of Scully's indelible trademarks.

She's assigned to work with agent Mulder (David Duchovny), who has been given free reign to investigate a grab-bag of cases—which his peers prefer to decline—involving unexplained phenomena. Right away, Scully's logical approach butts up against Mulder's summation that aliens, ghosts and mutants are out there, and that the government knows and is covering them up. And Scully has to live with Mulder's postulation that his sister, Samantha, was abducted by aliens when she was eight years old. His life is dedicated to the recovery of his sister and the motive for her kidnapping.

What made Scully so original—especially in TV's wasteland of females caricatures—was her logic, her dedication to her work before her social life, her determination to make it in a world dominated by

men, her belief that her role was to be a protector of the civil world, her unwavering moral stances and, most of all, her contemplation of ethical, philosophical and theological issues that normally do not figure in the lives of television women. Scully didn't just look at how the challenges she faced would affect her everyday life; she looked at how they affected her life in its entirety, and how they affect humanity.

Nowadays it is impossible to imagine anyone else but Gillian Anderson as Scully. In the five years since *THE X-FILES* debut in September '93, she has garnered a monumental international following, with dozens of internet sites devoted to her and her on-

screen character. The press clamors for interviews. But, more importantly, she has won respect in addition to two Golden Globes, two Screen Actors Guild Awards and the 1997 Emmy for Outstanding Lead Actress in a drama series.

While many actors claim to have known from early childhood that they wanted a career on the stage or in film, Anderson did not discover acting until she was in her teens. She was born in Chicago on August 9, 1968, the daughter of Rosemary and Ed Anderson. Much of her childhood was spent in London, where her father attended the

London Film School and then worked in film production. The family moved to Grand Rapids, Michigan, during Anderson's early adolescence, a difficult time in any young person's life, and made doubly difficult for the girl, who had already acclimated herself to British customs and an urban environment. On top of that, the arrival of a baby sister and brother meant less attention from her parents. Anderson turned into a teenage punk, whose rebellious exploits and dress have been chronicled in countless interviews. She dyed her hair and cut it in a Mohawk, dressed edgily, drank too much, dated a man 10 years older than herself, paid little attention in school and instigated pranks.

Anderson's anarchic behavior moderated when she discovered high school dramas. "I auditioned for a play, and won a part," the actress told *B.C. Woman*. "After that,

Last year, Anderson won an Emmy for Outstanding Lead Actress & defined Scully's persona in gleaming shades.



my grades picked up, my outlook brightened, my whole life improved." Working behind-the-scenes for the Grand Rapids Civic Theatre, Anderson made her film debut in an eight-minute, black and white film called **THREE AT ONCE**. She applied and was accepted to the prestigious Goodman School of Theater at De Paul University in Chicago. In her junior year, Anderson began acting in the university's staged productions. She also made her second film, another short—running time, five minutes—called **A MATTER OF CHOICE**, playing a woman en route to an abortion clinic.

While a senior, Anderson traveled with her class to New York City to perform for an audience of agents. She delivered her monologue so successfully that the William Morris Agency accepted her as a client. She moved to New York, where she attended auditions and worked as a waitress to support herself until she found an acting job.

Her first role in New York, and the one that brought her the most attention, was "Evelyn," a bored, unhappy young wife and mother in Alan Ayckbourn's drama, *Absent Friends*, which opened at the Manhattan Theater Club in February, 1991. Anderson earned the role after Mary Louise Parker, originally cast as Evelyn, dropped out. The character required a sensitive actress who could convey, through line readings and body language, the resentment simmering beneath the character's sparse, monosyllabic, "yes" and "no" dialogue. Al-

Only four years after debuting on *THE X-FILES*, Anderson—twice awarded a SAG trophy—shared a *Rolling Stone* front cover with another genre icon.



X-FILES

The Movie

RUMORS PLAGUE FILM SPIN-OFF AND NEW SEASON: HERE'S THE TRUTH.

By DOUGLAS EBY

Essentially an extension of *THE X-FILES* series, rather than a takeoff, the movie will follow upon the final cliffhanger episode of the fifth season starting in November. Although story material for the movie is not being revealed by the filmmakers, the tone and style are likely to continue the tradition of the TV show, and portray "Credible, believable characters and credible, believable situations dealing with incredible and unexplainable phenomena" as Chris Carter said of it in 1995 (*Cinefantastique*, October, story by Paula Vitarso).

How does David Duchovny feel about the rumors of discord with his co-star Gillian Anderson over salary disputes or other squabbles. "Now that the series is in its fourth year, the press is challenged; they have nothing else to write, so that's what happens, and Duchovny dismissively, "I'm surprised it hasn't happened before. It's pretty late to come up with the 'hair-pulling.' I think there's a scene where she pulls my arm hair" he says jokingly. "But to be honest, it's hard to work with the same people every day. You have your human ups and downs. I'm not denying there is never tension. I remember stuff [in the press] where I wanted to steal her away from her husband, and I've read stuff that she kicked my wife off the set. That's all just after bullshit. Nobody could dare kick my wife off the set."

Carter states that the story for the movie was not a matter of selecting from several potential ideas, but "twice



David Duchovny w/ Rob Bowman, director of the X-FILES movie & multiple episodes of the TV series.

everything to the mythology that will have been set up in, by that time, five years of mythology episodes and the conspiracy the Mulder and Scully have been trying to penetrate. So I knew that was what it was going to be about. It was just figuring out how to take all the elements I had already shown, and make them add up in a believable, scary way to what was going to be the movie. It wasn't considering plot A, B or C. I really knew what I had to do."

Carter is reluctant to categorize the movie as a "renewal" or "second pilot." "If you try to put a label on it, it does it a disservice. I mean, it plays as a movie, and I think the characters have reached a place, as we begin the movie, which is interesting and fulfills from where they began in the TV series. It's a new place from which to begin, and that's interesting in its own right."

Simply because this is a film, and not an episode, Carter feels, is no reason it has to have the level of action of typical large summer movies: "I want it to be true to *THE X-FILES*, so the elements in it are elements I would use in any *X-FILES* story, and they aren't bigger just to be bigger, or more elaborate just to be more elaborate. I think they have integrity to what we set out to do."

The series has gained huge audience and critical acclaim, and was nominated for 13 Emmy Awards for its fourth season. Bowman and the others involved in the film are concerned

"My character in the X-FILES movie is not new compared to the series. There is more action and stunts."

We didn't want to do that. But we also want to make it appeal to people who haven't seen the show.

As one of the core characters in the series, and now the movie, David Duchovny has found that, for the actors, there's not much difference or much new in shooting *THE X-FILES MOVIE*. "The biggest difference is in the production and technical areas," he says. "It's the same character I've been playing for a while, and I don't want to change the character. He's what I want him to be at this point, so there's no opening up I want to do for the movie. I guess in a movie you can say 'back' and 'shit' and most people think that's opening up the character. I don't believe in character growth. I think the character is set, and comes into these different challenges and different quests and things like that, but unless you have a terrible circumstance, it's really hard to change one of these characters. I'd like to think the character of Mulder can exist if you put him in any medium. He could do a commercial, he could do a play, he could do a

TV show, but he's the same guy. I think to change, or try to strategize what a movie audience would want as opposed to a TV audience, or what a dramatic audience would want, or comic audience, or sci-fi audience, I think that's the worst kind of artistic pose you can have."

20th Century Fox opens the movie nationwide this sum-

mer, following on the heels of the TV show's fifth season cliffhanger in May. Some major credits for the movie include producers Chris Carter, Lata Ryan, Daniel Sackheim, and Frank Spotnitz; script by Chris Carter and Frank Spotnitz, directed by Rob Bowman; cinematography by John S. Bartley; music by Mark Snow; production design by Christopher Nowak; visual effects supervision by Mat Beck; effects by Lindala Makeup Effects, Inc./Amalgamated Dynamics.

about keeping that high quality. "The potential stumbling blocks are abandoning some of the things we use to tell the TV show—some out of limitation, some out of the way we tell the stories, which is in a minimalist fashion. I think the die-hard X-FILES fan has become accustomed to filling in the blanks for us, and they enjoy that interactive part of the show. If we give them everything [in the movie], they're going to feel like, when we first got the opportunity to go big, we abandoned

everything that got us here. I think that's a charm of the show, it's a way of telling stories that makes the show interesting."

The budget for the movie, he comments, is "probably somewhere north of sixty [million dollars] and a regular episode of the series is around two." But, he notes, the filmmakers did not want to "get sucked into a big budget Hollywood version of how to make a movie and just throw everything at the screen, a blow-everything-up thing.

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GILLIAN ANDERSON

“Jodie Foster plays a parallel role in *SILENCE OF THE LAMBS*, but I didn’t base Scully on her.”

and the respect of being a part of helping to create this character. I got the strongest reaction from her.”

Carter’s vision of Scully notwithstanding, Anderson didn’t have much to go on when it came to creating the role. “I wasn’t given any background on my character in the beginning,” Anderson disclosed to *X-Post* magazine. “We’re getting it bit by bit and I think it’s coming bit by bit to the writers. But, ultimately, the show isn’t about Scully. It’s about the cases we’re investigating, but it’s nice for the audience to see little snippets here and there of what goes on with her.” She described Scully to *Starling* as “a staunch and hardened disbeliever. She’s a person who studied medicine and has a medical degree but never practiced it. Her background is very scientific in relation to her undergraduate degree in physics, so she’s very familiar with the physical, natural world. She’s ambitious. Her parents didn’t want her to go into the FBI. She saw it as a calling, in a way, to an area where she could use both her scientific background and her problem-solving wits.”

In fact, Scully’s scientific training is inextricably grounded into her psyche. “Usually, by the end of an episode, there is a logical explanation to what she has seen. That’s always going to be

her first instinct—to try and solve the cases from a scientific, analytical standpoint, because that’s where she comes from. That’s her backbone,” Anderson told *X-Post*. Scully’s unwavering position is not a frustration for the actress, especially since there have been episodes—like *Beyond the Sea*, *Irresistible and Reckless*—where the heroine has been given the opportunity to query her own dependence on technology. “Certainly Mulder ends up seeing a great deal more than Scully does, in terms of paranormal phenomena,” she added in her *X-Post* interview. “It helps with the

Examining *Fresh Horses* (2/2/92), Duchovny & Anderson are embroiled in a war between a voodoo priest and the commander of a refugee camp. David DeCock **MURDER AT 1000** guest starred as Col. Whorton

though a junior member of a strong cast that included future Oscar nominee Brenda Blethyn—who later landed a Best Actress award at the ‘96 Cannes Film Festival for *SECRETS AND LIES*—Anderson was a stand-out, garnering uniformly excellent notices. *New York Times* critic Frank Rich wrote that “Gillian Anderson, the Chicago actress cast in the part, turns Evelyn into a dark void, a glowering presence as devoid of humanity as [Peter] Frenchette’s [Colin] is overflowing with it. She is a hilarious, if frightening, representative of subject evil.” Anderson’s performance was so well-received, in fact, that she received one of a dozen 1991 Theater World Annual awards given out to promising young actors.

By the time *Absent Friends* closed, Anderson had a number of offers awaiting her. She supported Karen Allen in a small film titled *THE TURNING*, and then played Celia in a production of *The Philanthropist* at the Long Wharf Theatre in New Haven, Connecticut.

In the spring of 1992, Anderson flew out to Los Angeles to visit a boyfriend; determined to make feature-length films, she ended up selling her return ticket. Accepting a guest role on Fox’s *CLASS OF ‘96* series, Anderson went on auditions for a year without success. Then

her agent sent her the script to the *THE X-FILES* pilot. Anderson scored the plum role of Dana Scully on the same day she received an unemployment check. It wasn’t a career move she had figured on. “I was snobby. I swore that I’d never do TV,” she told *US* magazine. But, as it turned out, “This has been incredibly rewarding. I couldn’t have asked for a better, extended period of time in which to learn the craft.”

She admitted to *Starling* magazine, “I was intrigued by Scully first and foremost but also by the relationship between Scully and Mulder, because they had this wonderful intellectual rapport that wasn’t usually seen on television, or in any other medium. The part was written so playfully and intelligently at the same time. I really enjoyed witnessing that relationship

Duchovny and Anderson, helmed by Tucker Gates, in *61 Minutes* (1/12/95). Gates, who also directed *Not Money*, worked on the *DAVE* series.



chance a song important to her parents, as well as clues that put her on the trail of the halcyon-killer. Scully is thrown into a maelstrom of doubt, torn between wanting to believe and her fear of believing, her desire to please Mulder, and Mulder's insistence that for once there is nothing paranormal in the case, that Bugs is lying for his own gain. In the end, Scully's faith wins out, not faith in her science as much, but faith in her father and what she needs to have. Still, her fear of believing gives Scully a deeply moving vulnerability, a fascinating shadow on her sturdy soul. What is she afraid of? That the world is not what she has always believed it to be? Scully's development as an believable, three-dimensional character takes a quantum leap forward. Gillian Anderson rises up to the challenge of this superb script, especially in the climactic scene where she confronts Bugs after Mulder has been shot in exactly the way Bugs had predicted in a Mutter-fueled episode, as if course there are a number of gorgeous close-ups. Look for the expression of despair and grief on Scully's face when she accompanies Mulder into the emergency room.

One of the episode's loveliest visual metaphors is the use of association of Scully with the angels of angels. The association continues next season in "One Breath," when a comatose Scully is tended by the mysterious Nurse Owens, a guardian angel in nurse's cap and sensible shoes.



Lazarus: With Jack Willis (Christopher Allport), a blow passed by a dead crook. The episode introduced a negative alteration of Scully's trust.

"We dated for almost a year. He was my instructor at the Academy."

—Scully summing up her relationship with Jack Willis

LAZARUS

★ 1/2

WRITERS: Allen Gass and Brentwood Gordon. **DIRECTED BY:** David Nutter. **EDITOR:** Richard MacDonagh.

Scully did have a secret life before joining Mulder in exile in the basement of FBI headquarters, of course, it was with an authority figure, Jack Willis (Christopher Allport), a type-A personality who instructed her at the FBI academy. The relationship in the past, but even so Willis asks Scully to assist him in a bank robbery five days before he has been leaving for several years. When one of the robbers, ex Warren Dupre, shows up, he shoots Willis, and Scully then shoots Dupre. In the hospital, both Willis and Dupre die, but then Willis is revived but with vague soul? Mulder attributes Willis' swift recovery and odd behavior to his being possessed by Dupre, Scully looks to a medical and psychological



The Ehrenkreyer Flask: Scully and Dr. Carpenter (Anne De Salvo) study the basics. "Her father's scientific world view begins to shift."

explanation. She joins Willis in a search for Dupre's female partner, Luke, but is then kidnapped by Willis, who is now openly claiming to be Dupre. Even handcuffed to a radiator, Scully maintains Willis is Willis, not Dupre, and tries nightly to convince him as. Although not a top X-FILES episode, "Lazarus" is nicely ambiguous, shows Mulder at his most determined and perceptive, and once again, confirms Scully's overwhelming faith in the people she knows and trusts, a trait that is not only endemic to the viewers, but is a great source of strength for the character.

Scully's abduction in this episode is the first of quite a few abductions she experiences over the life of the series. This is not a positive trend for television's most xom-starting woman, even if Scully's abduction early in second season (real life cause: Anderson's pregnancy) inspired the best case of episodes in the series, and an equally resonant reversion to "Invisible," when she is abducted a third time. If only they had stopped there!

"You know, I've always held science as sacred. I've always put my trust in the accepted facts and what I saw last night for the first time in my life, I don't know what to believe."

—Scully

THE EHRENKREYER FLASK ★★ 1/2

WRITERS: Written by Chris Carter. **DIRECTED BY:** R.W. Goodwin. **EDITOR:** Richard MacDonagh.

THE X-FILES now incorporates mythology initially kicked into full gear with the first season's finale, where, thanks to a tip from Deep Throat, Mulder and Scully infiltrate the fringe of the government conspiracy. They learn that top secret DNA research is under way, and Mulder suspects experimentation with alien DNA involved. His suspicions are confirmed when he discovers a warehouse full of naked human beings, trapped in tanks of water, receiving some kind of medical treatment. Meanwhile, Scully and a Georgetown University (go Hey!) microbiologist (Anne De Salvo) emerge a leader of field found at the laboratory at a scientist associated to the case who had been found dead, possibly a murder. The final turns out to contain an unknown bacteria, grown inside a virus, which could only be of extraterrestrial origin. When Mulder is captured by the conspiracy's operative, the Cre�ment Man, Scully and Deep Throat orchestrate a paper to secure his release. Scully enters a high security government facility and steals what looks to be a brain alien fetus, which Deep Throat uses to ingrain a trade for Mulder. The ending is a real shocker, with an assassinated Deep

Throat dying in Scully's arms, murmuring, "Trust no one." The script's major weakness is Deep Throat's suddenly waving up at the warehouse providing the information Mulder and Scully have been chasing all along. His appearance yanks the episode out of a dead end, but it's a glaring plot device.

"The Ehrenkreyer Flask," for Scully, represents the moment when her scientific world view begins to shift. She is faced with a mysterious bacteria unlike anything on earth, she actually handles and spirits away an alien fetus. Maybe there are explanations for what she has witnessed, but she also finally admits to Mulder that everything she has always believed may not be so. On top of that, she is convinced that Deep Throat is leading them on a wild goose chase and Mulder is falling into the trap. But these moments of ontological doubt, as well as her distrust of Deep Throat, fade away when it comes time to rescue Mulder (who is the kidnaper victim, for once). One of Scully's most positive qualities is her loyalty to her partner, no matter what, and she will even team up with Deep Throat if that is what it takes to rescue Mulder. Anderson is especially good in the final scene. Not only does a four-months pregnant Anderson run full tilt across a bridge, but more importantly, she scrooges without even a word Scully's fear during the negotiation on the bridge (lost in exquisite detail: blame by John Barclay) and her horror when Deep Throat is murdered. How does she make her bottom lip tremble like that? The slight cracking of Scully's belief system is one of several elements that make this a powerful conclusion to the first season.

SEASON TWO

"Mulder...I had the strength of your beliefs."

—Scully

ONE BREATH

★★★★

WRITERS: Edition James Gubins. **WRITERS BY:** Mike Morgan & James Wong. **DIRECTED BY:** R.W. Goodwin.

Scully is in a coma throughout "One Breath," but even so, it is a Scully episode. (It's a Mulder episode, too.)

In the two-parter "Dante's Bay," "Accusation," Scully was abducted by escaped mental patient Dante Barry and brought to a remote location where she was taken away by mysterious forces observed behind a bright light. When they arrive at business transported by helicopter, "One Breath" declines to answer the question, instead, writers Morgan and Wong opt to open the episode

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One Breath: Scully is the heir to paternal messages communicated by her late father, a Navy captain. "There are so many beautiful moments."



dynamic of the show, and I think the writers are finding creative ways to continue that dynamic, and it seems to be working for me."

Another quality Anderson admired about Scully was "her mildness. And there's been room now and again for humor and sarcasm," she related to *US* magazine. But she breathlessly described the character to *BC Woman* as "insanely intelligent." Matter of fact, Scully's frequent usage of scientific jargon proved occasionally problematic: "Actors don't always rely on personal experience. A lot of it is just pretending. When Scully feels angry or afraid, I can draw on experience. But with other things, it's difficult. The dialogue, for example, is often very technical. It's hard to memorize that kind of material, and even harder to verbalize it in an interesting way." She also found it equally difficult to react to "alien manifestations" that wouldn't be rendered into visibility until post-production.

Some fans thought that Scully was modeled after Clarice Starling, an FBI agent played by Jodie Foster in *SILENCE OF THE LAMBS*. "I think after we'd already shot the pilot, and after I had been compared so many times to the character in *LAMBS*, I did go back and look at it," Anderson told *Sci-Fi Universe*. "And [Jodie Foster] does play a very parallel role, a real independent character, but I didn't base Scully on her at all."

Since *THE X-FILES* was essentially a two-character show, not an ensemble

"I am more spontaneous than Scully," bristles Anderson, dropping her character's pearls suite, she proved it by posing as an uncovered cover girl.



X-FILES

The Movie

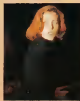
GILLIAN ANDERSON ON SCULLY'S TRANSITION TO A \$60 MILLION + SAGA.

BY DOUGLAS EBY AND JEANNE ROHRER

For Gillian Anderson, working on *THE X-FILES MOVIE* compared with the series has some advantages, she has found: "Physically, it's less. The hours have been shorter working on the film, and there are longer waits between set-ups, so there's more rest time, and time to do other things. Be a mom, that kind of stuff. But I don't know what keeps me going after four years of the series. I'm

under contract, and the knowledge that there's an audience out there that's really devoted to the show, and maybe there are some people who would kill themselves if we went off the air" she says with a laugh. "My character in the film is not really new compared with the series. I think most of the expansion has gone into what we can do in terms of special effects and stuff like that. Scully isn't really doing anything different. There is more action, more stunt stuff. But this is a big version of an episode, which I think is necessary at this point, because we're drawing in not only people who have seen the show before, and are devoted to it, but people who have never seen it before. And if the film were too different than the series, people might be disappointed, or they might have some kind of adverse reaction."

At the beginning of developing the movie, she admits, "I would rather have been working on something different, as opposed to being twelve months a year instead of ten months on this show. But I started to get ex-



Anderson in *Telitha Carl*, 5/17/96. Ray Thomas, a vet of *THE X-FILES* series (1997), guest stars.

ad about it as the discussions were getting more intense, and the script was coming along. I'm basically treating it as something in and of itself. And we have [TV] episodes that have nothing to do with something that's happened in previous episodes, or comes after. It kind of feels like one of these."

Anderson has found that over the course of the series, the relationship between Scully and Mulder "has become more equal, and she has become stronger and more independent. And in the film, there's a bit more romance. We find ourselves in a situation that draws us closer together." Even though the movie may have more action than the series, she points out "There are no fight scenes, and I don't think either of us draws a gun for the entire film."

After shooting the movie, the schedule only allows about two days off before they start shooting the series again. Not much time for her to engage in the work she does with NF Inc., which is striving to research and cure neurofibromatosis, a progressive genetic disorder her brother Aaron has. She's also done some work for the Women's Feminist Majority, and Proposition 309. One of her other creative projects was the recent single "Extremis," a collaboration with British techno group HAL. But, she says, it was not the start of a new career: "The singing I did was fun for the time it took, but it was just a one-off, and it's over. I purposely didn't do a lot of print publicity around it, be-



Anderson poses with Chris Carter, creator & executive producer of THE X-FILES. Carter notes the script of the 1998 movie "owns everything to the TV series' mythology. It wasn't consolidating plot A, B or C."

cause it wasn't about me putting out a single, it was about me having fun. I was hoping people wouldn't think I was taking myself too seriously. You don't want to hear me sing."

She notes that filming on the Fox lot in Los Angeles is working with "a whole different crew than the one we have for the series. But there is a continuity with Rob [Bowerman] and David [Duchovny] which helps. It would be more difficult to make the transition if it were a new director. I actually don't have any major scenes with other characters from the series. But it's an X-FILE, and so everything about it feels familiar. I'm still playing Scully. There haven't been any rude awakenings or awkward moments." And she's continuing to get fan and critical acclaim for playing the FBI agent, having won a 1996 Screen Actors Guild Award, a 1997 Golden Globe, and two Emmy nominations, winning one.

Earlier in life, Anderson had some dreams of becoming a marine biologist. Her family runs a film post-production company and her mother Rosemary is a computer analyst. But Anderson, although she hosted the scientifically and technically oriented BBC TV series "Future Fantastic" says she doesn't have to keep up with everything she talks about: "I pretend. I act. I was a good liar as a child. Scully is very little myself. But I'll keep playing her for as long as it's good, hopefully. As long as the show keeps the audience's atten-

tion and the quality remains as it has been. It does get tiring, but once in a while a new script comes along and there will be new motivation for doing good work. And sometimes I really enjoy playing Scully. Often I do. I like her very much. Right now I'm very tired and my brain's a little dead, so I tend to get very focused and serious, so I'm actually acting more like Scully at this moment. But most of the time, people say 'Oh my God, you're so different from her.' So when people ask me (how we compare), I don't know what to say. I'm a goofball, and I'm like a zillionth as intelligent as she is. And she's taller than I am" she ends, wryly. Like the tone of the durable series itself.

Tracking down Anderson, 30, for an interview proved a little harder. She seems to spend most of her off-camera time in her trailer in the company of her daughter, Piper.

Before being cast in the role of Dana Scully, Anderson's hair was long and ash-blonde, but the present sleek red

Anderson notes that Scully and Mulder's mutual respect is "heavy. They don't manipulate or take advantage of one another. That's intriguing for audiences."



CHRIS CARTER

"The X-FILES movie owes everything to the 5-year conspiracy that Mulder & Scully tried to penetrate."

bob suits her ivory complexion and bright blue eyes. High-heeled pumps add inches to her petite stature and she wears them as casually as tennis shoes.

Anderson, who looks even younger than she is, hikes her small frame up onto a cement railing on the front porch to begin the interview. While the demands of a hit TV show and her daughter may be overwhelming, she feels lucky. How does she balance both?

"One godsend is that I have an incredible nanny," said Anderson, who is able to have both Piper and nanny on the set with her most of the time. "It has been hard, but if you're ambitious in your career, you can't [not do it]."

And how does she react to the newfound fame? "It's weird. I went to an audition in L.A. I got up in the morning and the first thing I saw was a TV Guide with our picture on it," said Anderson.

Actually appreciative of the press coverage, she wants more. "It's pretty neat, but at the same time, there are so many magazines we haven't been a part of and that's always on my mind."

And one last question that must be asked: How about a romance between the two FBI agents? Fans speculate on every look and gesture the partners trade, some hoping for a full-blown romance and others demanding the friendship remain pure.

"If it ever happens, it would be the last show," said Anderson. "Writers are adamant about keeping it platonic."

Both actors say they would like to do feature films, but for now, they must often contend with grueling 16-hour days for 10 months each year. But on this particular Monday evening, the filming schedule is actually light—a wrap-up is expected before midnight.

With that, Duchovny and Anderson rush off, trying their best to make the transition from paranormal to just plain normal. □

with Scully returned past as mysteriously as it a hospital, where she lies in a coma. Her plight drives the actions of everyone in the episode, including Mulder, who embarks on a desperate quest for the answers that will save Scully's life. It is a quest that finds him, like Scully, to the brink of destruction.

But even in a coma, Scully is on a journey for answers of her own. The writers take us inside her head, where she struggles herself in a greatly *flashing* red-hot trail by a *flashing* eye to a dock. Is it time for her to move on and take that water journey, or reject Mulder, who is waiting on the dock? The spirit of her Navy captain father, who appears in full dress uniform, urges her back towards that dock, but it's not only her father's message that reaches her, but Mulder's, too. He comes to Scully's hospital bed, having passed through his own dark place, and tells her that he has faith in the strength of her beliefs. She may not realize it consciously, but she hears him, and the next day, just when Mulder thinks all is lost, Scully returns to life.

There are so many beautiful moments in "One Breath" that it is impossible to begin to describe them all here. Every scene in the episode bears the ring of the truth, yes, that is the way these characters would act and react, yes, these are the decisions they would make in this kind of situation. The journeys experienced by Mulder and Scully encapsulate the quest (quests) of the entire series in just one hour, with one idea standing out over all. Mulder and Scully cannot make it without each other. He may be the believer, she may be the skeptic, but faith and trust in each other is what matters most of all.

Scully fans will argue endlessly over the meaning of Nurse Owen's guardian angel? An angel, a female spirit? Scully (talking to herself) Whoever she is, she is there when Scully needs her.

"I know that the world is full of predators. Just as it has always been, and I know that it is my job to protect people from them. And I have counted on that fact to give me faith in my ability to do what I do. I want that faith back. I need it back."

—Scully

THE BEST OF THE BEST

★★★★

LEADS: Editor: Stephen Mark, Written by: Chris Carter, Directed by: David Nutter

The second great Scully episode. Agent Mac Beck (Beau White), a Minneapolis FBI agent, calls Mulder and Scully in to consult on a grave desecration which he thinks may have been perpetrated by aliens. Mulder feels

Feeling rapid aging in Dad Kalm. "A very fine performance despite the difficulties of the [character] makeup. A strong, atmospheric story."



Irresistible: Mulder's inquiry about Scully's abduction state finally opens the floodgates. She breaks down in a scene of great catharsis.

a "flesh fetishist" is at work, a man with a compulsion to collect human trophies such as teeth and hair, who may evolve this worshipping his victims instead of just enhancing them. Then murder that is clearly the work of the FBI rather than the alien, which has unexpected personal consequences for Scully: she imagines her face in the victim photos, and she feels more and more disturbed as the investigation proceeds. Although she is finally experiencing the aftermath of her abduction earlier this season, at first she keeps trying to deny the feelings that have begun to surface. Finally she flies to Washington on the excuse that she can analyze evidence more thoroughly there, but in a wonderful scene, she visits an FBI therapist and pours out her thoughts about her abduction, her relationship to Mulder and the Minneapolis case. When she returns to Minneapolis, Platter kidnaps her, and she fights back furiously when he attempts to add her to his collection. A last-minute rescue by Mulder and the police, and Mulder's inquiry about her emotional state finally opens the floodgates. Scully breaks down in a scene of great catharsis. "Irresistible" is a fabulous blending of a much needed personal story for Scully and a super-crazy alien killer tale. Nick Chinaman, who plays Dennis Platter, delivers a chillingly menacing performance that is both Tab Hunter, half Peter Lorre—you want to trust him, because of his first job appropriate, but he gives off vibes that would speak even Count Dracula. A sterling effort from the entire production team.

"Mulder, when they found me, after the doctors and even my family had given up, I experienced something that I never told you about. Even now it's hard to find the words. That there is one thing I'm certain of. As certain as I am of this life, we have nothing to fear when it's over."

—Scully

DOD KALM

★★★★

LEADS: Editor: Stephen Mark, Teleplay by: Howard Gordon & Allen Gooch, Story by: Howard Gordon, Directed by: Rob Bowman

On the second season bloopers tape, Gillian Anderson, in full old age makeup for "Dod Kalm," proclaims, "Howard Gordon, you're a dead man." She said it few star Duchovny objected in the extra hours as top of their already grueling schedule for making scenes, but even though the two actors were not happy with the results, they should think again. The makeup is cheap, but if you watch a second time, the cheese factor fades into the background and a strong, atmospheric story about Mulder and Scully facing death truly emerges.

Anderson and Duchovny are in old age makeup because their characters, Mulder and Scully, are stranded on a deserted naval vessel in the North Atlantic, where everything seems to be aging at an accelerated rate, including the crew that abandoned the ship. The vessel was commissioned in 1961, but it has become a decaying hulk, and its youthful crew exhibited the same aging reactions that are now afflicting Mulder and Scully.

Although it is Mulder's interest in the crew that send him and Scully to the North Atlantic, it is Scully's medical and scientific knowledge that suggest a theory admittedly a pretty ridiculous one, even for THE X-FILES, but her newly-coined term, "heavy oil," for the substance killing them, has a neat ring to it. So much for Mulder's theories about a Bermuda Triangle-like phenomenon. Scully theorizes that the crew didn't die from rapid aging, but from a drying-out process caused by from molecules of salt in the ship's water. Also, it is Scully's meticulous record-keeping that ultimately saves her and Mulder, who is succumbing more quickly than she. And it is her thoughts and feelings, expressed to Mulder, and then later on paper (heard in voice-over) that demonstrate to remarkably her emotions and her strength in the face of what looks like certain death. When she tells Mulder that her near-death experience ("One Breath") has given her the knowledge that there is nothing to fear in the next life, it is one of Scully's most revealing and touching moments in the entire series.

Anderson really puts across the idea that she is aging (or drying out), starting her voice as it weakens almost as much as the decaying ship. A very fine performance despite the difficulties of the makeup, and the nighttime shooting location on a cold, cramped ship. The foggy blue light and superb sound effects work add immeasurably to the ghostly, haunted atmosphere of this episode. Mulder and Scully are so isolated, once all their computers are disposed of, that they seem to have one foot already in the spirit world.



Living, so joined to her Leonard, catches a peek at Scully in Hamburg. "At times, it's kin-fairly funny and, at other times, it's deeply poignant."

"That doesn't quite explain the points," —Scully

HUMBUNG

★★★★

LEADS: Editor: James Cochran, Written by: David McKeon, Directed by: Kim Manners

Try to describe THE X-FILES to someone who hasn't seen it, and you might end up sounding pretty ridiculous. "It's about these



"I think there's times when Scully's charmed by Mulder. I don't know if she's imagined him naked..."

drama, Carter knew that an on-screen chemistry between his leads was vital to its success. That such a chemistry existed between Anderson and Duchovny was apparent from their first scene together in the pilot, when Scully walks into Mulder's cramped basement office and announces she'd been assigned to work with him. The sparks fly immediately between the no-nonsense Scully and the sarcastic, fanciful Mulder. It was a tension born not only out of the characters' differences but out of their similarities: two good-looking, determined, and very bright young people thrown together in a situation that eventually pits them against everyone. By the end of *Squeeze*, the third episode, Scully is offered the choice of remaining with her "spooky" partner or getting back on the FBI's fast track: choosing Mulder, the partnership was sealed.

It wasn't long before fans wanted to know if Mulder and Scully's relationship would become romantic as well as professional, but both the producers and the actors resisted any such development. "I think the elements of [Mulder and Scully's] relationship, their platonic intimacy, are very intriguing," Anderson told *Starlog*. "There have been episodes—where we say a couple of things to each other that are very shocking to the audience...The longer we maintain that intimacy, and the longer Scully and Mulder get closer without ending up in bed, the better. I think that will be more interesting, intriguing, satisfying and titillating for the audience."

For Anderson, the mutual respect that Mulder and Scully hold for one another is what makes them "sexy." "They don't manipulate or take advantage of one another," she said in *Rolling Stone*. "I'm sure that's very intriguing for the audience...It's that tension. We've done some incredibly intimate scenes that have nothing to do with sex. Beginnings of relationships are always the most exciting—that period when you're courting and you get near each other



Scully vs. a parasite in *Firewalker* (Duchovny looks, who's been cast in no less than four episodes [CAPTAIN OF SOULS, THE BLOD, THE SHINING & I SAW WHAT YOU DID], guest starred in the 13th/14th episode.

er and start breathing heavily. The hottest stuff is before you ever touch the other person. Or the first touch. So Mulder and Scully's first touch in an episode or first touch in many episodes becomes more exciting...I think there have been times when [Scully] has been completely charmed and touched by [Mulder]. I don't know if she's ever actually imagined him naked."

The pilot was a challenging experience for Anderson, although she was helped through the shoot by Duchovny, a veteran of several television shows and feature films. "Two or three days after we started shooting, I had a difficult day," Anderson said in *Web* magazine. "And so I was talking and thinking through it, and talking with the

writers and directors about the situation and realizing that I put a great deal of pressure on myself to make it bigger and better. And I think by doing that on this particular day, I was overdoing it a little bit. So I stopped. I hope."

At one point in the pilot, Scully is so unnerved by the events of the day that she fears the marks on her back may be the imprints of aliens. Wearing only her underwear, she inspects her back, then puts on a robe, rushes over to Mulder's motel room, unfastens the robe and asks him to examine the blemishes (he pronounces them to be mosquito bites). It was, of course, a contrivance—never to be repeated again—to insure the sale of the pilot.

"At that point, it was the pilot and it was my first job and that's how the scene was written," Anderson told *Starlog*. "I have my own opinions about that scene. There really wasn't a reason for it. I could have played very well without [having to appear in underwear]—the bites could have been on my shoulder or something. That was a one-time situation. I don't see that kind of thing happening again."

Another frustrating scene involved a graveyard quarrel, between Mulder and Scully, which was set in a torrential rain. "It was absolutely freezing," recounted Anderson. "They were drenching us with rain machines—at times, I couldn't even open my eyes, the water was coming down so hard. It was a horrific night. That was the hardest it has gotten throughout any of this in terms of physical stuff. Since then, the physical stuff has actually

People magazine chose the naturally blonde Anderson as "one of the 50 Most Beautiful People in the World (1997)."



been very enjoyable. I liked doing as many stunts as I can, without getting silly about it."

Picking up THE X-FILES. Fox launched the first season's production in summer '93. Anderson quickly learned about the grind of an hour-long television drama, especially one dependent upon only two leads. "The downside is just the hours and the time. It is a grueling schedule," she admitted to *X-Post* magazine. "And you show up and you do it. We shoot for ten months of the year, so that takes care of ten months. The rest of the time is travel and promotion."

Although not one of first season's best episodes, Anderson enjoyed *The Jersey Devil* because it offered a rare glimpse of an "off-hour" Scully who accepts a date with a pleasant, but unexciting tax attorney. "It would be interesting to see this character play that side—to see her date, but there's not much room for it," Anderson said in *Sci-Fi Universe*. "It would be nice now and again to explore her private life, but it's not something that I think about a lot. For me, that episode was something whimsical and it was just fun doing something different."

Another first season favorite was *for*, with Mulder and Scully investigating the deaths of scientists at an Arctic research station. Fear and distrust prompt the couple to look horns with their companions in a scenario that was probable homage to John W. Campbell's *Who Goes There?* "I think that show was one of the first turning

From cult isolation to mainstream familiarity, 33 Anderson's favorite film is Rick Park's cultish '83 **WYOMING THUNDERBOLTS**, starring Wallace and Gromit.



Anasazi. In this episode's "most shocking scene," Scully shoots Mulder. "This one nices at a real-ship pace. A genuine nail-biter of a cliffhanger."

two FBI agents named Mulder and Scully who hunt down aliens, genetic mutants and the huge government conspiracy that never can quite manage to kill them off, even though they create all sorts of trouble."

Writer Darin Morgan, who made his X-FILES writing debut with this episode (not counting a story credit on "Blood") sees the sheerest possibility of a link in the show's premise and mixes them for comedic gold. He sends Mulder and Scully off to a Ghosttown, Florida, a writer's house for obscure performers, where they investigate the murder of David Glascoff, "The Alibi Man." In a town where virtually everyone is a departure from the norm, Mulder and Scully turn out to be the freaks, opening the way for an exploration of perception and misperception that is at times hilariously funny and other times deeply poignant. One of the many delights of this episode is the participation of the Jim Rose Circus, including Jim Rose himself as Dr. Bloodhead, and the talented performer The Ragman as who else? The Clownfish.

For Scully fans, "Bloodhead" is a notable because, for once, Scully solves the case! Additional murders and evidence from the scenes of the crimes cause Scully to turn her attention to the gentle alcoholic Lenny and his co-jointed twin, Leonard, who is attached to Lenny at the torso—a medical and psychological anomaly that she can't help but be curious about. Scully fans will especially enjoy her trip to the local museum and the scene where she and Lenny get a peek at each other's hidden areas—her cleavage, his butt.

"I just need some kind of assurance that they're not going to let us hang ourselves with this—that I'm doing the right thing."

—Scully

ANASAZI

★★★

A 1988, Lolita Stokun Mark, teleplay by Chris Carter. Story by David Duchovny & Glena Corbin. Directed by R.W. Goodwin.

You might regard this, at first, as a Mulder episode. It starts with a inspector hectoring over to Mulder the overworked Department of Defense Guy on UFOs. Mulder is exhibiting signs of disturbed behavior and even punches Skinner. Furthermore, someone is dragging him through his apartment's water supply; his father is murdered; and by the end of the hour, he has downed, with the help of Navajo Indians, vital evidence about the nature of the secret government experiments. But Scully is the one who drives the action forward after Mulder is handed the DoD files she refuses here to decode them, she has to Skinner and a committee of PDI heads about Mulder's

actions, she takes Mulder down after his father's murder, she brings his gun in for ballistic testing, she figures out he's being drugged, and in the most shocking scene, she shoots Mulder. Of course, she hands him into her car, sends him for two days to let the other drugs wear off, patches up his bullet wound, drives him to New Mexico to follow up the clues in the DoD files, and locates Albert Hoston, a Navajo-elder-taker who can finish up deciphering the files.

"Anasazi" is an exciting episode, racing at a non-stop pace. Yet it also deals with the respect of history and memory, and the consequences of one's past deeds. There is a reason for everything that happens, reasons that grow out of the past actions of the government conspirators, but Mulder and Scully's own relationship. For Scully, "Anasazi" not only shows again the superhuman lengths she will go to to protect her partner, but reveals her own move freely to his cause. Her sense in these DoD files, too. When Mulder is presumed blown to bits in the bomber explosion at the end, Scully is left standing in fear and confusion. It's a genuine nail-biter of a cliffhanger; if only the writers had managed to recreate this much suspense for this year's cliffhanger, instead of offering up a "Mulder is dead again" retread.

SEASON THREE

"You're more than a monster. You didn't just feed on their bodies, you fed on their minds."

—Scully to Virgil Incanto

25MY

★★★

A 1993, Editors: Dan Quinn. Written by Jeffrey Vining. Directed by David Nutter.

An underrated episode, "25My" deftly links the case at hand (finding the human predator who stalks his female victims on the internet, arranges date with each, and then, at an opportune moment, kills them by making the fat from their bodies with a problem Scully encounters on the job, a Detective Cross [James Van Der Beek] who seems slightly maniac that one of the FBI agents who has turned up to investigate the fat-stacking killer is a woman. Cross proceeds rather to ignore Scully or question her ability to handle the case, but Scully turns out to be a master of interpersonal relations, gently and skillfully subduing the detective's senseless remarks without overtly attacking him or becoming angrily defensive. She understands that Cross is not evil, merely ill-adjusted, that his attitude originates out of mistaken gallantry, and he departs knowing he has been bested, but not mangled. Gillian Anderson's

The "underrated" 25My: Scully struggles with Incanto "in a bathroom, of course, the most dangerous room in any X-FILES episode."



playing of this scene is superb, with a slight rise of her eyebrows, a wry twist of the lips, the pained Detective Cross in his place. And about just as good later on, first when Scully gently questions the blind daughter of one of Ines's victims, and then at the end of the episode, when she and Mulder crouch up with their hunch: Virgil Ines (Timothy Carhart) and Ines's attack her (in a bathroom, of course, the most dangerous room in any X-FILES episode). During Ines's interrogation, Scully tries to get into the woman's head, but on always, the answer is too distant from her frame of reference for her to comprehend him (Anderson shows perfectly Scully's realization). Detective Cross (also killed by Ines) is all too human and she understands him completely and then trusts him with his kids. The episode also deftly connects an actor's obsession with body image and women's fear of loneliness. Its principal flaw is that the later Virgil, far off his difference from last season's Eugene Thomas, is still pretty much the same type of predator: a pretty quiet but most kill human and cannibalize one distinct part of their bodies to survive. Carhart gives a chilling performance, but the character is not particularly memorable.

"Believing's the easy part, Mulder. I just need more than you. I need proof!" —Scully

NUKE

★★★
 (11/14/95) Editor Jim Green. Written by Chris Carter & Howard Gordon & Frank Spotnitz. Directed by David Nutter.

Scully meets a group of women who claim they are fellow abductionees who saw Scully at "the knight tower place," when she and Mulder traveled to Allentown, Pa., to interview a man who told Mulder a mandatory then autopsy tape that ends abruptly with the arrival of a team of spaced-out, gawking down doctors examining what looks to be an alien corpse. Mulder and Scully find the tape's seller dead and an Asian man who turns out to be a Japanese diplomat occupying the back way. While Mulder works on tracking the identities of the doctors in the tape, as well as the reason for the diplomat's involvement and the purpose of satellite photos in his briefcase which follow the movements of a ship named the *Talpa*, Scully remains in Allentown to interview friends of the dead tape seller, and that is when she meets the women abductionees. They tell her they have all been abducted multiple times, they all had an implant in their neck, the Scully (see "The Blessing Way") and now one of their group is dying of leukemia.

Scully recounts her childhood classes in Revelations. "Anderson covers the gamut of Scully's emotions, especially in the controversial scene."



What Scully concludes a lesson with alien abduction. "The episode is a grabber, opening up many questions & answering very few of them."

caution, a fate they believe awaits them, all Director David Nutter's handling of this scene is masterful, cutting between close-ups of Scully's stunned face as she realizes her details, and shots of these perfectly normal-looking women in this perfectly normal living room, giving upon the newest member of their underworld as they deliver a message of doom.

At the end, Mulder has ditched Scully once again so he can perform an act of daring-do jump as a glowing truth which he thinks is emptying a still living subject of the experiment he saw on the tape, which he now believes were led by a doctor who was a member of the notorious Unit 731, a Japanese medical group that performed horrendous experiments on human subjects during World War II. Scully is left hanging on the phone, telling Mulder not to do what he is about to do anyway. "We've seen this kind of scene—reckless Mulder, cautious Scully—before on X-FILES, but it still is a grabber. In fact, the entire episode is a grabber, opening up a great many questions and answering very few of them, while it ties Scully ever closer to the mythology storyline. The actions of the Japanese doctors are skillfully tied in thematically and dramatically with the storyline of the wonderful 'Anasazi'/'The Blessing Way'/'Paper Clip' trilogy. Guest star Stephen Macht is terrific as a cold-blooded assassin."

"I believe in the idea that God's hand can be witnessed. I believe he can create miracles, yes."

—Scully

REVELATIONS

★★12
 (12/12/95) Editor Matthew McWhorter. Written by Kim Newman. Directed by David Nutter.

The big Scully episode of season three. During an investigation into the murders of eleven false stigmata, Scully and Mulder meet a boy named Kevin Rypler (Kevin Zegers) who appears to be a stigmata and who Mulder fears may also be a potential victim. Kevin's bleeding hands and later in the episode a wound in his side cause Scully's scientific worldview to run up against her latent religious convictions when she can find no medical explanation for these manifestations. She is further puzzled when the body of Kevin's slain prototype, a headyman named Owen (Michael Berryman) not only has not deteriorated, but also gives off a slight floral odor, both signs of the "unexplainable." Scully learned about in catholic class. She wonders if she is witnessing a modern-day physician as Add to that Kevin's query if Scully is "the one" sent to protect him, and she really begins to question what is going on.

points for us," recalled Anderson.

"One turning point was *Squeeze*, and the other turning point was *Ice*. It was a wonderful environment for us. It was the first time that we had a larger cast, and we were all stuffed in basically a few rooms in a soundstage. It was a very intimate and ultimately very fun episode to work on. It allowed the characters to explore more of a range than we had been used to. There was a feeling of panic that swept throughout the episode, and that was very interesting to play as actors. That scene where Mulder and Scully confront each other with guns was a wonderful jolt to our relationship."

The best Scully episode that first season—and it remains one of the show's best episodes to this day—is *Beyond the Sea*. Scully must not only cope with her father's death, but examine her own beliefs, when a death row prisoner claims he has psychic powers that will provide the clues to save a kidnapped couple, as well as give Scully a beyond-the-grave message from her father. The catch is that she must first get him a commutation of his sentence from death to life in prison. "There was an emotional life that came through in that episode that is still there but is rarely explored," Anderson said in a past-second season interview with *Sci-Fi Universe*. "I'd like to see more of it now and again. In many episodes it's not appropriate, but it's there, and it's in me, and I'd like to see it a bit more."

Feeling French flares in *Mules*. During the past 2 years, Anderson was also a cover girl for *Venue* (Holland), *PM* (UK) & *TV Spectator* (Germany).





GILLIAN ANDERSON

"There wasn't a reason for that underwear scene...I don't see that kind of thing happening again."

and I felt like I was a different person than they had cast as Scully."

By the time the second season began shooting in the summer of 1995, Anderson's now-obvious pregnancy was the issue that drove the writing and filming decisions. During the typical eight-day shoot for an episode, she would come in for three full days and block-shot all her scenes, then have the rest of the shoot off. And although this opening arc of eight episodes was conceived out of a need to write around an actor's physical requirements, the writers came up with an ambiguous, yet enthralling storyline that reverberates the entire length of the series, affecting even the episodes of this year's fifth season. This arc remains the highlight of the entire series, ending in an episode, "One Breath," that propelled both Mulder and Scully into making the most serious of choices and revealing truly how deep their need for each other had become.

As the arc opened, Mulder is working general assignments as part of the FBI "bullpen," and Scully is teaching the equivalent of Autopsy 101 to students at Quantico. The writers usually devised a way to get Mulder and Scully together at some point in each of the arc's earlier episodes, in the season opener, "Little Green Men," she pursued Mulder when he went AWOL to Puerto Rico; in the second ("The Host"), third ("Blood"), and fourth ("Sleepless") episodes Mulder consulted her unofficially. Anderson was usually shot from the chest up or in close-up, or concealed by some large object. By the fifth episode, "Dunne Barry," she was swathed in a large coat that covered up everything. "Dunne Barry" was the episode where Scully was kidnapped by the eponymous Dunne, a psychotic former FBI agent. In the sixth episode, "Ascension," Anderson appeared only briefly, trapped in the trunk of Barry's car as he

Anderson investigates a serial killer, who claims to be possessed by a demon, in *Chatterbox* (pp. 43-44, 45/46). *Norwood Series* (JACOB SINGH 2, MICHAEL HOLZNER) guest-starred as Agent Bill Pelterson.

"Lazarus" also revealed more of Scully's background, with the appearance of Jack Willis, Scully's instructor at the FBI Academy—and her former lover. "It was one of the first episodes since 'Beyond the Sea' when I felt like I had an opportunity to have some emotion and some connection to something," she said in *Sci-Fi Universe*. "Because Willis was an old lover, and he was in danger, there was an opportunity to explore what that would be like, so I felt like that was another opportunity I was given to jump into it on that level."

By the time Anderson filmed "Lazarus" in the early spring of 1994, her personal life had undergone some momentous changes. On New Year's Day 1994 she had married Clyde Klotz, an art director on *THE X-FILES*, and almost immediately thereafter became pregnant. She was afraid to tell anyone, but eventually told co-star Duchovny, then Carter and the other producers. Once they got over the shock, they quickly began figuring out how to write around a pregnancy that could not be reflected in the life of the very single and work-obsessed Dana Scully. The solution: separate Mulder and Scully and close down the *X-Files* in the season one finale. Then at the beginning of the second season have Scully abducted and missing for the episode to be shot around the time Anderson was due to give birth in the early fall.

The first season finale, "The Erlenmeyer Flask," was a shocker, with Mulder and Scully uncovering government experiments that result in the creation of human/alien hybrids. Anderson played a significant part in the story, with Scully stealing a frozen alien fetus, then participating in an exchange of the fetus for a kidnapped Mulder. "It was exciting doing the finale and knowing what an effect it was going to have on the audience," Anderson told *Sci-Fi Universe*. "At the time, I was pregnant, and that influenced a lot of how I played a lot of those scenes. I felt that it was a real struggle to stay in contact with who the character is. Something happens to a woman when she gets pregnant—you lose a sense of who you are. You become a different person in a way,

The Vancouver studios where *THE X-FILES* is filmed. David Duchovny's insistence on moving the series to L.A. locales has prompted a pious brochure.



Scully is expertly written in "Revelations" Anderson is sublime, conveying fully the angst of Scully's emotions, especially in the final confessional scene, where Scully pours out her doubts and fears to a sympathetic, anonymous priest (again, when Scully needs to talk, she needs talking to Mulder). The problems in "Revelations" lie with the plotting and the writing for Mulder. The investigation ends on a weak note, when the advice given by Michael, Remo's hospitalized father, to Scully to "go full circle to find the truth" is introduced by his fourth-set transformation into a loose clue that helps Scully locate the murderer, setting up a last-minute confrontation that seems tacked-on rather than integral to anything. As for Mulder, although his diatribe in this episode seems like a role reversal, it isn't, he has been written consistently since first season, as disbeliever of any organized, authoritarian religion or of an all-powerful, traditional God.

The problem with Mulder here is that he ignores what always fascinates him: the paranormal. He pays no attention to the physical oddities and evidence of a case where the killer apparently has the ability to create heat as intense as lava flow and melts iron bars. "Revelations" isn't in the ranks of top X-FILES episodes, but it is one of the top Scully episodes. This episode was best by re-writes and retakes and a shoot that went over schedule, but it presents a rare portrait of a female character for whom making sense of her spiritual life ranks far above making sense of her social life.



Apocrypho: "One of the great moments Scully has live for: an enraged Scully points her gun directly at Cardenal, the man who shot her sister."

Mulder in action has the emotional arc of this installment belongs to Scully, beginning with Skinner's announcement that the investigation into Melissa Scully's murder has been put into the inactive file. Scully's indignation and her unresolved grief thus form the backdrop to the events of these two episodes, which take off proper when she and Mulder journey to San Diego to look into the unsanitized and deadly radiation burns afflicting the crew of the *Paper Moon*, a French salvage ship, which had been traveling in the same area as the *Telepas* the ship Mulder believed in "Bliss" to have been carrying a UFO brought up from the ocean's bottom. While Mulder follows clues that ultimately lead him to Hong Kong and the missing Alex Krycek, Scully interviews a retired Navy officer who may know about the cause of the burns and the salvaged UFO. Her trip to the naval base, where the Scully family had once been quarantined, brings back more memories of Melissa, leading a touching melancholy to the scene where she speaks with Commander Johnson (Robert Closter) Johnson tells her about a storage incident forty years in his past when he was serving as a submarine officer, and the crew suffered radiation burns similar to those of the *Paper Moon* crew. And, Johnson adds, the crew mutinied against their captain, when they noticed his eyes covered by a black blind liquid, the same liquid seen earlier cladding the eyes of several other characters in "Paper Moon," including Krycek.

While Scully is in San Diego, Mulder hunts Krycek off to the Hong Kong seahack to bring him back to the United States, and in Washington, D.C., Skinner is shot in a restaurant by the *Hapagard* Man, Luis Cordoba, presumably because he won't drop the investigation of Melissa Scully's death.

The first act of "Apocrypha" opens with Mulder returning from Hong Kong, the alien possessed Krycek in tow. Scully rushes to the hospital to check on Skinner. The ex-Mulder and Krycek are driving in crashes, and Krycek escapes in a flash of bright light. Scully then checks up on Mulder in the hospital. Upon his release, Mulder continues his investigation into the only unknown, which he now believes is a mission used by the alien to jump from body to body. Scully learns that from DNA tests that the man who shot Skinner is the man who also shot Melissa and she is determined to continue searching for him, even though he may have already fled the country. Mulder suspects Skinner may be in danger, and Scully immediately goes to check up on him. She is perplexed to find him in an ambulance about to be transferred to another hospital, so as to ensure his safety, she hops aboard the vehicle. Sure enough, the *Hapagard* Man

shows up to finish the job he didn't quite pull off at the coffee shop, but Scully not only thwarts that attack, but pursues Cardenal down the street until she finally captures him. Then comes one of the great moments Scully fans live for: an enraged, screaming Scully, her gun pointed directly at Cardenal, wants nothing more than to shoot the man who shot her sister. At the last moment, she steps back from the trigger, and softly orders him arrested by the police. Mulder and Scully go to North Dakota where they hope to find Krycek and the retrieved UFO in an abandoned mine site, but they are thwarted by the arrival of the *Cigarette Smoking Man*. The episode ends (except for a coda showing a desperate Krycek trapped in the site with a poignant scene at Melissa's grave, where both Scully and Mulder bring flowers, and Scully softly raves on the meaning of Commander Johnson's observation in "Paper Moon" that the dead are buried alive "Paper Moon" and "Apocrypha" form an exciting two-partner, with some beautifully shot scenes (particularly in the site), expanding the mythology without toppling it overboard and giving the it depth through the matching malstrom of Mulder's and Scully's emotions. Mulder's Ray toward Krycek, whom he believes murdered his father, Scully's towards the *Hapagard* Man, the man in the shadows behind the *Hapagard* Man, the administrative apparatus that blindly goes along with them, and a world that would take her sister away for no good reason. Although Scully has not looked from the world caused by the loss of her sister, the events of this two-partner create a most satisfactory closure to this branch of the storyline. Scully will now be able to move on.

"I saw things and I heard things and it was just like the world was turned upside down. Everybody was out to get me."

—Scully

WETWIRED

★★★★
Story: Editor Stephen Mark. Written by Jim Berk. Directed by Rob Bowman.

What makes it a Scully episode in the first half of the hour, when Mulder and Scully search the house of a woman who had shot her neighbor while inhaling under the delusion that the neighbor was her husband feeding around with another woman. Mulder figures out that the woman's videotape collection of television programs carries a subliminal signal that induces paranoia and hallucinations, but it's Scully who fills

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Scully takes aim in *Wetwired*, a parable about paranoia. "Anderson does a terrific job of communicating Scully's mental deterioration."



Paper Moon: Scully blows up at Skinner. The episode and companion piece *Apocrypha*, expand the mythology without toppling it overboard."

"If I may say so, sir, it has everything to do with interest. Just not yours, and not mine."

—Scully to Skinner

PIPER MARU

★★★★
Story: Editor Jim Green. Written by Frank Spotnitz and Chris Carter. Directed by Rob Bowman.

"I thought when we found him, this man that killed Melissa, and when we brought him to justice, that I would feel some kind of closure. But the truth is no court, no punishment is ever enough."

—Scully

APOCRYPHA

★★★★
Story: Editor Stephen Mark. Written by Frank Spotnitz and Chris Carter. Directed by Kim Manners.

Mythology two-partners are usually prize Mulder territory and this one has plenty of

drove her to a remote area in Virginia where Scully is spirited away by forces unknown just moments before the arrival of the desperate Mulder. "Ascension" also featured a shot of Anderson's very pregnant tummy, in a scene that may or may not be Mulder's imagination, of Scully undergoing tests on a swollen stomach. Anderson did not appear in the next episode, "S." On September 25 she gave birth by Caesarian to a daughter, Piper, and ten days later went back to work. The episode was "One Breath," in which Anderson did almost no physical work, since Scully was in a coma (Anderson even slept through some of the filming) and scenes featuring her dream states required her merely to sit, unspeaking, in a boat or lie on a table.

Once Anderson was back at work, the writers felt it was time to return the show to its original premise: Mulder and Scully working together again. There was little reference to Scully's abduction, since Scully couldn't remember it and wanted more than anything to get back to work. However, in "Irresistible," a case involving a necrophiliac and his female victims, the memories come flooding back, to Scully's great distress. Anderson told *Starline* that she found this episode "very challenging to play." She also spoke about the episode to *Sci-Fi Universe*: "I had a scene in a psychiatrist's office and it was a very good day to do that scene. I was very fortunate to be able to access and then suppress some stuff that was happening with me per-

Anderson, 36, demonstrates more model behavior. Her vocal talents were articulated in Microsoft's HELLBENDER ("serving as the voice of E.M.E.")



Gillian X

SCULLYCENTRICS!

A CHRONICLE OF CHOICE EPISODES THAT HIGHLIGHT THE FETCHING X-FILER.

BY PAULA VITARIS

Not every episode on *The X-Files* can be a "Scully Episode"—or what the fans call "Scullycentric" episodes but in another sense, though, every episode is a Scully episode. Virtually every hour of *THE X-FILES* has at least one scene and usually more that turns out to be a memorable one for Scully. Even the episodes oriented around Mulder deliver powerful Scully moments, either because Gillian Anderson is simply so compelling that by sheer force of personality she gives meaning to a throwaway line or reaction shot, or because the episode is so well-written (like "Paper Hearts") that Scully remains a fully-fleshed out character in her reactions to Mulder's latest off-the-wall activity. It's even worth sitting through a stinker like "Deep Blue" just to see if Gillian Anderson does something worthwhile. Well, not even Anderson could do anything with that one, but it does have a pervasively memorable Scully moment. You may want to forget Scully's tussle with the fake cat, but you're not going to

So even if every episode can't be a "Beyond the Sea" or "Irresistible" or "Revelations," you can still expect a transcendent bit of Scully *business* on a weekly basis. Below are some of our favorites from the first four seasons. Be warned, this list is far from complete and may not even have your favorite Scully moment. As for this writer, she has accomplished the impossible and worn a groove in a laser disc, at the precise spot in the "Clyde Bruckman's Final Repose" disc where Scully grooves in close-up for poor, dead Clyde.

"Deep Throat" The first appearance of ActionScully, who will do anything to rescue Mulder. Fighting off a foot-taller government operative, shoving him against the car and forcing him at

gunpoint to drive her to the air base where she can trade him for her brain-washed partner.

"Squeeze" Scully refusing a deal with the devil when amary Agent Colton (Donal Logue) asks if she is coming with him as an unspoken offer to help her escape "Spooky" Mulder and the graveyard of the X-Files and return to the FBI fast track.

"Fire" Scully's subtle (and often funny) gallery of facial expressions: wariness, impatience, disgust, concern when Mulder's former flame, Scotland Yard inspector Phoebe Green (Amanda Pays) arrives in Washington, D.C., ostensibly to solve a case but also to torture Mulder further.

"Gender Bender" Scully blankly succumbing to the pheromones exuded by Brother Andrew, then throwing up after she's rescued by Mulder.

"E.B.R." The beginning of Scully's distrust of authority telling Mulder that she admires his passion and dedication, but his intensity is blinding and others out there will use his passion against him. "Mulder, the truth is out there, but so are lies."

"Miracle Man" Scully's hallway conversation with Mulder, where she softly asks him if he's sure that he's seeing visions of his sister, and confessing her favorite movie is *THE EXOR-*

Anderson breaking a hungry Leonard (Bette) (pg. 44 12/1/99) Fox's McGraw played the title role.





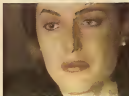
The Bleeding Way (5/22/96): A grief-stricken Dana Scully is consoled by Lone Gummer



Pusher (2/23/96): Shedding tears, Scully discovers a mesmerized Mulder has shooting her



Small Potatoes (ep. #5.1, 4/29/97): Scully realizes her savior is not Mulder, but a shape-shifting, nerdy lecher



Gettysmore (5/16/97): A despondent Scully is encouraged to report the "Blegitimacy" of Mulder's work to the FBI

CIST

"**Thoma**": Further cementing of Mulder and Scully's relationship, Scully telling Mulder that she wouldn't put herself on the line for anyone but him, and later on lying to Assistant Director Skinner in order to give Mulder an alibi.

"**Sleepless**": Hanging onto the phone even after Mulder has hung up...

"**Ascension**": Scully's gagged face peeking out from the trunk of Duane Barry's car, staring eyes wide with fear...

"**Firewalker**": Telling Mulder she's ready to return to work after her near death experience in "One Breath," haloed by a glow of golden light that turns her into a Renaissance madonna... or the heroine of a D.W. Griffith movie.

"**Fresh Bones**": Drugged, screaming and hallucinating, then giving up on all rationalization and grabbing a voodoo charm that restores her sanity.

Scully introduces a witness (1) in the witty Jose Chung's "From Outer Space" (ep. #5.3, 4/29/96)



CHRIS CARTER

"Taking elements I had already shown, I made them add up in a scary way to what would be a movie."

than one of her bullets...

"**Sycophy**": A furious Scully pacing her hotel room and smoking, the consequence of an unusual planetary alignment.

"**Pusher**": A single tear gliding down Scully's face as she strains to persuade a mesmerized Mulder not to shoot her.

"**Jose Chung's "From Outer Space"**": Scully threatening a frightened witness even if it didn't really happen that way...

"**The Field Where I Died**": Sensing without actually seeing that Mulder has stopped in his tracks and knowing, without even asking, that something is wrong.

"**Tunguska**" and "**Turna**": Vallantly defending herself and Mulder before a Senate subcommittee, incurring Contempt of Congress...

"**Paper Hearts**": Scully unable to answer, her face alive with apology and sympathy, when Mulder asks if she's ever believed his sister Samantha was abducted by aliens, her angry response to Mulder's bating the evil, but unarmed, Roche, her revulsion when Roche verbally taunts Mulder, acquiescing to Mulder's pleas and digging into the dirt even though it may disturb evidence at a murder victim's gravesite.

"**Leonard Betts**": Scully making like Jackie Chan and beating off a hungry Leonard Betts, freeing for just a second when she realizes the meaning of Leonard's, "You have what I need," in contrast to the next scene, sitting lost in a fog of shock and despair, unable to confide in a perplexed Mulder.

"**Small Potatoes**": A semi-drunken Scully believing that nerdy lecherio Eddie van Blundt is really Mulder and freezing in... shock? dismay? anticipation? when Eddie/Fake Mulder moves in close for a kiss, the look of horror on her face when the real Mulder, in true movie hero style, breaks down her door and she suddenly realizes who the guy on the couch actually is.

"**Gettysmore**": Holding back tears and telling an FBI committee that she has come to report on the "Blegitimacy" of Agent Mulder's work. □

"**Colony**": Watching Mulder standing in the doorway, and then getting a phone call—from Mulder.

"**End Game**": Bestowing a smile like a sunrise on Mulder when he awakes from a coma.

"**Fearful Symmetry**": Standing in the middle of Ganesha the elephant's gut and performing an autopsy...

"**The Blessing Way**": Sleepily mourning the supposed death of Mulder with her faithful, and drunken, admirer, Frankie the Lone Gummer.

"**Paper Clip**": A moment of decision, whether to go along with Skinner's deal or not, Scully observing that she and Mulder have become outsiders and have lost all access and protection, then getting down to the nitty gritty and admitting she needs to see her sister, Melissa, who has been shot by mistake, in place of Scully.

"**Clyde Bruckman's Final Repose**": Scully, in extreme close-up, mourning the death of grumpy, doomed Clyde Bruckman, at her most beautiful when she is at her most compassionate and sorrowing and then Oliver Hardy's off-screen voice busting in, with perfect timing, "This is another fine mess you've gotten me into!"

"**War of the Coprophages**": High farce bursting with priceless Scully moments, but nothing beats Scully's tears, "This is no place for an ontologist!" when Dr. Bambi Berenbaum innocently inquires if she should accompany Scully into the methane factory, Scully's tone of voice is more deadly

victim is the signal, slipping into a state of total fear, terrified that Mulder is betraying her. Gillian Anderson does a terrific job of communicating Scully's mental deterioration. The climax of the episode for Scully fans is the scene at Margaret Scully's house, where Scully has taken refuge and Mulder tracks her down. Scully finally breaks under the pressure, collapsing into her mother's arms a rare moment of total vulnerability. A drug or other external agent causing Mulder or Scully to lose it or act peculiarly is not an original idea on this show, but it's worth watching.

Except for a brief scene with Scully in the hospital, the rest of the episode belongs to Mulder, who realizes, after a surprise meeting with X, that he's been a patsy for another one of the Conspiracy's schemes, although what the purpose of the scheme is, and who is behind it, remains unknown at least to Mulder. The depiction of the antagonist agent's affects is clever: television itself becomes ever realer, when the victims see the air in front of them rippling and shifting, as if they're tuning in directly to bad reception.

SEASON FOUR

"If there are such things as howlers, Govey, they live only inside your head."
—Scully to her captor

UNRUHE

WRITER: Collaboration. Storyline: Written by Vince Gilligan. Directed by Rob Bowman.

A young man is murdered by a pink shower in his car and his girlfriend is found wandering, suffering the horrific effects of a lobotomy. Mulder and Scully are brought into the case by the photograph of the girl taken moments before the attack; she had been smiling for the camera, but the Polaroid shows her screaming in terror. Mulder theorizes that the Polaroid is a "thoughtgraph," a representation of thoughts projected onto film. In this instance, the kidnapper's thoughts affected the Polaroid. After another woman is kidnapped, Scully realizes that both abductees took place near the same construction company's job sites, and she goes off to investigate, while Mulder examines the photos taken at the FBI lab. Scully arrests a construction foreman, Govey Schmeiz (Bruce Taylor Vance) in a hotel, but exciting chase sequences. Schmeiz denies any connection, but the evidence and his background (he had spent six years in a mental hospital after beating his father)

Never Again: Scully under the needle in a tattoo parlor, her date (Rodney Rowland), driven by his father's voice (John Foster), takes notes.



Scully, in devil's chair, reluctant to have her brain pulled in house of horrors. "A worthwhile episode, w/ many scary & suspenseful moments."

points towards his guilt, and he confesses. The lobotomy, Schmeiz believes, are not harmful, but helpful, and that he is saving his victims' "howlers." Schmeiz escapes by shooting a policeman and kidnapping Scully, convinced that she too is possessed by the "howlers." Before Schmeiz can perform another home-grown lobotomy, Mulder figures out where he is holding Scully and rushes to the rescue. "Unruhe" is about peering into the mind of a killer. Anderson and Vance are excellent together, and Vance easily makes the nameless Gerry a sympathetic figure. "Unruhe" is a worthwhile episode, with many scary and suspenseful moments, but it confirms that when it comes to identifying with a killer, Scully is no Mulder. That Scully's sympathies always lie with the victims, while Mulder's are drawn to the monsters in the interrogation scene, he takes over and makes the emotional connection with Schmeiz points up a fascinating distinction between the two agents.

"Your control, while interesting in the context of science fiction, was, at least in my memory, recounting a poorly voiced synopsis of an episode of *Rosky and Bullwinkle*."

—Scully to Mulder

NEVER AGAIN

WRITER: Kelley-Ann Green. Written by Glen Morgan and James Wong. Directed by Rob Bowman.

In "Never Again," a psychotic Mulder, forced by horrendous revelation to take a vacation, assigns a reluctant Scully—who is experiencing an existential crisis of her own, depressed over the notion that her life is standing still while she gets lost in the X-Files—to go in Philadelphia to check out a Russian emigre who claims to have top secret information about UFOs. Scully soon determines the Russian is a fraud, but instead of returning to Washington, she goes looking for a sympathetic ear and convinces even she had not earlier that day in a tattoo parlor while tracking the Russian. The man is Ed Jerro, an estranged, seemingly nice guy, but underneath is a barely contained rage towards women, evidenced in his head by John Foster, which he believes emanates from Betty, the tattoo on his arm. Scully gets a tattoo with Ed's encouragement and they spend the night at his place. The next morning the Philadelphia police show up asking permission about a woman murdered in Ed's building. Scully realizes that Ed may be the murderer, but also that he is acting under the influence of a drug in the dyo used to create his Betty tattoo. She tries to talk to him, but he zombie her and drugs her down to the basement in the basement

She breaks away and Ed plunges his own into the furnace to kill Betty and end the torment in his head.

"Never Again" is both fascinating and problematic. Fascinating because we virtually never see anything of Scully's private life and here is nearly an hour devoted to this subject, fascinating to see her open up to Ed, a stranger, simply because he's willing to listen, fascinating to see the pleasure she takes from being reckless and spontaneous in the erotic, erotic tone of the tattoo scene, fascinating to see her quietly put Mulder in his place when he gets righteous with her at the end, fascinating to see Mulder realize Scully is not just a extension of his life. This is the one episode that finally brings all these concerning issues between Mulder and Scully out into the open, if only for a few minutes before they are once again pushed away. The episode's major flaw is the guessing game the viewers are forced to play concerning Scully's night with Ed—did they or didn't they?—is simply silly. The tone in Ed's head is the unexplained phenomenon here is Betty really talking to him, or is it Ed talking to himself?

Anderson and Rowland burn up the screen together, no wonder the two started dating in real life.



Scully meets doom in a 19th century romance. "Anderson & Duvinsky are incendiary, they take a lumpy script and spin it into gold."

"Mulder, whatever you've found, or whatever you might find, I think that we both know that right now the truth is in me and that's where I need to pursue it, as soon as possible."

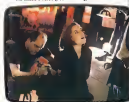
—Scully

MEMENTO MORI

WRITER: Michael F. Smith. Written by Glen Carter, Vince Gilligan, John Shiban, Frank Spotnitz. Directed by Rob Bowman.

The doctors of "Mori" took home to root in "Memento Mori," when Scully leaves she has an impossible and probably unbreakable connection with her inner cavity. The tape of the episode begins downhill from there, since Scully decides she will not take leave for medical treatment but will pursue the matter through the Justice Department, as an official investigation. She and Mulder return to Albern to interview the group of women abducted from "Noir" and soon learn all the women have died from brain cancer, with the exception of one, Penny Northern, who is still alive but very ill. Inexplicably, Scully is reluctant to meet with Northern, until Mulder suggests she approach Northern in the official capacity, to interview her as the "last

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GILLIAN ANDERSON

"Scully has become more equal, stronger and independent. In the movie, there's a bit more romance."

sonally during that scene. I love it when that emotional stuff comes up and that's what makes the show enjoyable."

The end of the second season and the beginning of the third found Mulder and Scully forced to choose to remain with the FBI, or work from without. For Scully, the choice is to remain—she needs the resources of the FBI—and Mulder chooses to go along with her decision. It turned out to be a season rich in Scully-oriented episodes. Anderson told *Starlog* she enjoyed the opportunity to "kick some butt. There's a show or two where I end up saving Mulder's life."

Not surprisingly, Anderson's favorite scripts are the ones that focus on Scully and show aspects of the character never seen before. Those scripts allow her, she commented in *Starlog*, "to express more of an emotional range or allow me to deal with different situations that we haven't dealt with before on the show. Those are the most fun for me to tackle because I learn a bit more about the character, inside and out, and the audience gets to do that as well. Those kinds of scripts keep the show fresh for everyone, for me, for David Duchovny, and for the audience."

The "mythology" episodes dealing with THE X-FILES' ongoing storyline about aliens, abductions, human experimentation and government cover-ups, were also challenging, but in a different way. Anderson admitted that the "mythology" episodes could be as confusing for her as they were for the audience. "I understood very little of what was going on in those. There were certain aspects of them we had to understand in order to be able to do the work, but they did get very, very complicated. We're going to do more of them, and you have to be attuned to the history of the show and to the history of the characters to really understand what's taking place."

Even if the writers provided little



Conceding Mulder's whereabouts, Scully faces contempt charges in Texas (pp. 44-5, 124/125). Julia Neville, whose past roles include *Shenandoah* and *Baroness*, played "The Web-Measured Man."

in the way of answers, the mythology episodes offered Anderson some of her best scenes that season, since Scully was not only coping with the stress caused by her abduction and some shocking discoveries concerning the reasons behind it, but with the death of her sister, Melinda, who was shot by mistake in place of Scully in the season opener, "The Blessing Way," and who died in the next episode, "Paper Clip." "Some of those shows revealed that Scully was developing more of an open mind about the unknown," Anderson said in *Starlog*. "She has become willing to accept that the government is not all-powerful. Well, it is all-powerful, but it's not as trustworthy and up front as she originally believed it to be—when she started working for

it. She has finally realized that she must watch her back at all times. So, as complicated as the "mythology episodes" may be, they serve an important purpose for us."

Anderson pointed to "Piper Maru," where Scully is told that the investigation into her sister's murder is being put on the back shelf, as one mythology episode she enjoyed. The name "Piper Maru" refers to a ship in the episode named after Anderson's daughter. "Piper Maru went into Scully's head a little bit more than we had for a while, and dealing with some of her past," she told *Starlog*. "That's always something that makes for extra work and challenge and excitement on the set for me. It was such a great script, and I think it turned out really well. I was relaxed while we were making that one, for some reason, and that came across a little bit in the end. I seemed less stiff and more in the show and more in the moment. From my standpoint, of course, being so critical of myself, I like the relaxed nature of the work in the show."

Anderson was particularly delighted when the opportunity arose to do comedy on THE X-FILES, with the arrival of writer Darin Morgan. Comedy X-FILES style is about as deadpan as you can get, the acting in a sense is not all that different from a serious X-FILES episode, but suddenly all the incongruities of a typical episode are thrown into a new, and amusing, light. Anderson particularly enjoyed Morgan's "José Chung's 'From Outer Space,'" possibly the wackiest and most convoluted episode ever

Between X-FILES, Anderson has served as hostess for TV special and provided vocals for Billie's Extreme single.





Scully's trust in Mulder is put to the test in *Wetwork* (ep. #232, 5/18/98), helmed by Rob Bowman, who's the director of the X-FILES movie spin-off. The agents uncover a conspiracy related to a small town's TV sets.

on the show, with a storyline filtered through the narratives of a number of alien abduction witnesses relating their testimony to famous writer José Chung (Charles Nelson Reilly). "José Chung" had such a smart script, sharp and tight," Anderson enthused. "It was so well-written and fabulous. It had some wonderful twists and turns in it. Charles was excellent in it. I thought that Rob Bowman, who directed that one, really did it justice. He pulled it together in a way that I don't think any of us expected when we first read the script."

Anderson's celebrity is gelled (going for a British publication). Her reaction to the press saturation ranges from "weird" to "pretty neat."



Another third season favorite was "Pusher," which featured one of the series' most intense climaxes. Mulder, forced by mind control exerted by the episode's villain, turned a gun first on himself, then on a horrified Scully. Anderson told *Starlog*, "I thought it was really intense. I thought it was a great idea that this guy could get inside people's minds to such a degree that he could write 'pass' on a piece of paper, stick it to his chest, and that somebody who was looking at it would see it as a real FBI pass. It's the stuff like that in the series as a whole that I find very clever. I also loved the scene at the end, where Mulder is playing Russian roulette and almost shoots himself, then he pulls the gun on Scully. It was a very intense show to work on, and it came out great."

The fourth season didn't open on an exciting note for Scully, mainly, she was using her science to validate to the brass some of the discoveries she and Mulder had made. Anderson, who had spent much of the hiatus touring overseas and promoting the show, was exhausted even though the season had just begun. Her marriage was rocky and she had separated from her husband. She was also upset that she was earning less than co-star Duchovny, even though she worked hours as long as his. "At the beginning of the fourth season I wanted to work more than anything," she told *US* magazine. "I didn't talk about it with many people, but I was so ready to walk. I have minded that feeling of restlessness. I tend to have an open-minded approach to my life. I believe

GILLIAN ANDERSON

"It would be nice to explore Scully's private life. 'The Jersey Devil' was something whimsical and fun."

that we are where we're meant to be at any given time. If I'm not meant to be a part of this show any more, then there's more to be revealed."

Despite Anderson's dissatisfaction, she delivered a series of sterling performances during the year, which again turned out to be chock full of juicy acting opportunities. This was the season when a cancerous mass was detected in Scully's sinus cavity, the unhappy result of the experiments performed during her abduction. Although the cancer storyline was played out in a disappointingly "tee-vee" way (Scully never really got sick and the cancer only affected the story when the writers needed it to), the likelihood of impending death allowed Anderson to plummet the depths of Scully's fear and resolve in episodes like "Memento Mori" and "Eligey." She was so affecting in the former that it won her the 1997 Emmy. She also got to display an unexpected side of Scully in "Never Again," where Scully considers her relationship to the frequently overbearing and needy Mulder, and the path her life is taking. She even goes out on a date (her second in four years), gets a tattoo and ends up spending the night. Even though the man in question (Rodney Rowland) is less than desirable (he's a delusional murderer, actually), at least Scully had the chance to relate to another man her age other than Mulder. Anderson got on so well with guest star Rowland that the two have been dating off-screen ever since.

Anderson took on a few other projects during the past two years. She appeared as the host for both a Fox special called *WHY PLANES GO DOWN* and a nine-part BBC science series called *FUTURE FANTASTIC*, and narrated *SPIES ABOVE*, a documentary about satellite espionage. She and Duchovny also played themselves on Fox's hit animated show *THE SIMPSONS*. She also made her recording and video debut on the single "Extremis" by the British group *101*.

The fifth season is also shaping up to be another Scully-oriented one, al-

Gillian X

SAINT SCULLY'S WEBSITE

LOGGING INTO THE ALLURING ANDERSON'S ALTER EGO.

BY PAULA VITARIS

Okay, so you're a fan of THE X-FILES. You can take or leave Mulder, but you think Scully is the epitome of feminine existence. You adore her, nay, you worship her. How best to express your veneration of Scully and the actress who plays her, Gillian Anderson?

By logging onto the world wide web, of course. You can spend weeks poring over the dozens of sites, like the Gillian Anderson Textosterone Brigade (GATB) at <http://www.bchs.uh.edu/~ecantu/GATB/gatb.html> or the Gillian Anderson Web Site (GAWS) at <http://www.so.net/~gaws/>. But if your adulation is as much for Scully as it is for the actress who plays her, then make a beeline to the Order of the Blessed Saint Scully the Enigmatic (OBSSSE) at <http://security-one.com/obssse/>. (Why "enigmatic"? Because that's what UFO researcher Max Fenig called her in "Fallen Angel.")

The OBSSSE was established, according to founder Nancy Cotton, to "express the gospel of Saint Scully. We created it to celebrate this woman who is successful, competent and respected in very traditional, male-dominated fields like medicine and law enforcement." Scully is saintly, says Cotton, because she is, quite simply, "Perfect. She has some human flaws. Saints are not gods. These are the things that bring us closer to her. But what makes her perfect is the way she treats other people."

Since Scully is Catholic (her faith recently reaffirmed in the episode "Redux II"), it seems only proper to honor her by creating fictional order for her. The OBSSSE first took shape when Cotton and some of her internet friends began joking around that Scully was probably a saint. "She was hand-picked by God to save Kevin Kryder in 'Revelations,'" Cotton noted. "So a few other people and I started calling her Saint Scully. We joked about how we



Her heavenly body has achieved a myriad of magazine covers. But Gillian Anderson's headline is rendered on the Web, as X-corp, Scully. Tap into GATB, GAWS & OBSSSE.

should have this order for Saint Scully and what would be the dress of the order. Finally it became the Order of the Blessed Saint Scully the Enigmatic. It was an alt.tv.x-files like internet newsgroup. It was not a formal thing. People just started picking it up and they would write me and say, 'Hey, can I be a member?' I didn't have anything formal planned. It just sort of happened."

The entire enterprise is more than a little tongue in cheek, but those who have become "OBSSSEans" are, without question, hardcore Scully acolytes. Female members are known as "sisters," males as "brothers," and all are united in the worship of "Saint Scully." The OBSSSE site has pages on the Admittance to and Rules of the Order, The Life of St. Scully, a list of Brothers and Sisters, The Wisdom of Saint Scully, Weekly Spiritual Exercises,

es, and a comprehensive, monthly newsletter, "News for the OBSSSE-Feed." There is even a page created for the contemplation of Holy Mother Margaret (Margaret Scully, Dana's mom), with a suggested prayer. The OBSSSE also has a mailing list and a 24-hour-a-day chat room, #obase, on IRC server us.chat.net.org.

Not one detail of Scully's life remains unscrutinized by the Brothers and Sisters, from the most minute twist of Scully's personality to her hair and wardrobe. "That's another reason why she's a saint. She has this wonderful wardrobe!" Cotton declared. "She dresses impeccably. Wonderful professional demeanor. She can run in heels, which is pretty darned saintly. Perfect makeup, exquisite features. What else could you ask?"

Well, how about suffering, certainly a requirement for all saints, and one that Scully has fulfilled over and over. She has been abducted several times, experimented upon, faced certain death over and over, endured the death of her father, the murders of her sister Melissa, her admirer Agent Pendrell and her dog Quagmire, and the discovery and death of an unknown daughter, Emily. "Scully is on the road to martyrdom," Cotton observed. "We just hope she doesn't get there, because we will all just keel over. Ultimately, we want to see Scully happy."

Saintliness of course does not preclude sexiness. "We consider Scully very sexy," Cotton said. "Some of our members joined they are sexually attracted to and completely aroused and in love with Gillian Anderson as Scully."

Cotton has one final word of advice from the OBSSSE to X-FILES creator Chris Carter. "If Chris lays a hand on Margaret Scully's head, he's going to have the entire OBSSSE at his doorstep. Do not touch Momma Scully!" □



DAVID DUCHOVNY

"Honestly, it's hard to work with the same people every day. I'm not denying there is never tension."

day to Sunday nights, it is almost impossible not to envision a sixth season. Anderson's contract runs through a seventh season, so she is resigned to a few more years of alien and ghost-busting, although she has expressed, like her co-star, the desire to move the show to Los Angeles.

What she really wants to do, though, is return to theater, and make feature films. She has had the opportunity: she took off some time from THE X-FILES last spring (which is why Scully was off in the hospital having tests during "Zero Sum") to shoot two independent films. Her first role is a cameo in the independent feature HELLCAR, produced by her. Her second film is THE MIGHTY, adapted from Rodman Philbrick's affecting novel FREAK THE MIGHTY about two physically defective children. Sheree Stone stars as Gwen, the mother of one of the children. Anderson has the supporting role of Loretta, a hard-drinking dame who plays a small but key role in the story. The director is Englishman Peter Chelsom, whose films (HEAR MY SONG, FUNNY BONES) Anderson admires greatly. She even sent a tape of her work to Chelsom, hoping she would win a part in his next film. She got her wish: THE MIGHTY opens next April. Until then,

except for Anderson's HELLCAR passenger, she will continue to be Scully for her ever-growing fandom.

What makes Anderson so fascinating is that even though she is simply perfect as the straightlaced, repressed, workaholic Scully, she always manages to make you feel there is so much more to her, that there are so many other characters she could play.

So how about it—Gillian Anderson as chain-smoking, Budweiser-for-breakfast Loretta, the "scrawny, yellow-haired woman with small, hard eyes and blurry red lips" of Philbrick's novel?

You bet! □

"Mulder... I had the strength of your beliefs." The agents bond in a hospital upon Scully's return from a mysterious disappearance in *One Breath* (10/1/94), directed by R.W. Goodwin. See page 16 for more info.

though, unlike third season, not in a satisfying way. The cancer, thank goodness, is cured in "Redux II," but only after Scully, immobilized on her death bed, submits to treatments scientific (radical chemo) and religious (the priest she rejected in "Gethsemane" returns and Scully prays, rosary in hand, with him). Even more disturbingly, her cancer remission may also be due to the placement in her neck of a chip identical to the one removed in "The Blessing Way."

But if "Redux II" wasn't enough, things got worse shortly thereafter in the two-parter "A Christmas Carol" and "Emily." Scully discovered she had had a daughter born from her extracted ova (see "Memento Mori"); at the end of "Emily," the little girl dies, but not before Scully and Emily are envisioned as the Madonnas and child, thanks to a ham-fisted dissolve to a church window. It's paranoid soap-opera, exactly the kind of manipulative nonsense this show used to avoid back in the days when Chris Carter said he would never "domesticate" THE X-FILES.

Whether the writers intended it or not, THE X-FILES seems to be saying that the only reward for an uppity woman is constant monitoring, abduction, experiments on her reproductive system, sterility, and finally, death, unless she gives up her independence to every patriarchal institution, benevolent or otherwise. Note that Mulder's sexuality has never been assaulted in the way Scully's

has been. Rumor has it that Scully walks out on Mulder and the X-FILES in the season finale—a long overdue plot development, if true. Season five, so far, has been a disaster for Scully, but maybe she can save herself. Rip out that chip, girl, tell Mulder to stop playing big brother, hunt down a few bad guys, and enjoy a night out with that cute, smart detective played by John Pyper-Ferguson in "A Christmas Carol" and "Emily."

One can only hope that the rest of the fifth season or the X-FILES film, to be released in June, 1997, will restore Scully to the self-defining character she used to be. Whether there will be a sixth season or not is also a mystery for now, although if the ratings continue as strongly as they did in the fourth season, after the show's move from Fri-

Anderson insists that an impressioned relationship between Mulder & Scully "could be the best show. The writers are adamant about keeping it platonic."



witness." Scully finds Penny undergoing an experimental gene therapy treatment for her cancer, and Scully decides to check herself into the hospital to undergo the same regimen. She and a fellow Penny encourage and support each other, while Skinner meets with the Chinese Smoking Man to make a deal for a cure for Scully, and Mulder exhibits the Lone Gunmen to help him break into the Lombard Research Center, a facility that may hold the answers he and Scully are searching for. Once inside, Mulder not only finds that Scully's doctor is a physician on call (i.e., he's a member of the Conspiracy), but he meets another set of hybrid clones (see "Colon" and "Bad Guys") who show him a "cryogenic storage facility" constructed to hold the extracted ones of the abducted women (including Scully). These ones were extracted through high doses of radiation, so the women are now all sterile and inevitable victims of cancer. (Get all that?) After barely escaping gunfire from a Conspiracy operative, the Gray-Haired Man, Mulder returns to the hospital, where he confronts Scully after Penny has died. Scully declares that she walked into the hospital able to work, and that's how she's leaving.

"Moments later" is an episode you want to be moved by—Scully has cancer—and in the end, you are, because Anderson and Duchovny are incandescent. These two actors take a happy script that in one half soap opera and one half action movie and spin it into gold. Mulder and Scully have never been more comfortable with each other, especially in the scene in the hospital corridor where Scully is at her lowest ebb after Penny's death and Mulder's coming brings her spirit back to life. After the glow wears off one realizes that Scully's diary scenes, heard in whispers, are irredeemably tragic, that for all her talk of continuing her work, she has been made a victim, and that her illness will land her beyond the writers from basking out the underlying tension between Mulder and Scully that were raised only infrequently this season (most notably in "Never Again"). There is no denying Anderson deserved her Emmy for her work in "Moments Later."



Elegy: Mulder hovers over Scully as a bereaved victim reviews her life's not work. "Scully's inner turmoil is masterfully rendered by Anderson."

"I saw something, Mulder!"

—Scully

ELEGY

★★

WRITER: Jeffrey Alan Green. **WRITERS:** by John Shiban. **DIRECTED:** by James Charleston.

Allowing ally owner is frightened by a vision of a girl found murdered minutes before just the kind of unexpected phenomenon that interests Mulder and Scully. The two agents soon learn the bowling alley's sinister



X-FILES: teaming with Emily (Lauren Dewold). The episode and its companion piece, *A Christmas Carol*, "were a 2-part bump of cost."

employee is also meeting similar victims. Mulder believes that the victims are "death omens," spirits that serve as harbingers of death and that often appear to those close to death themselves. As if to prove Mulder's theory, the hovering ally owner dies from a heart attack, which doesn't help when Scully herself uses an operation of a girl with a childhood shortly after she experiences another cancer-riddled childhood. Although Scully keeps this from Mulder, she's right: It really is in a emotional tangle of self-doubt, wondering what she really saw, if anything, and if it means her own death is near.

The X-Files in "Elegy" is the least interesting part of the episode, with a villain, Nurse Tress, whose motivation is arbitrary. Several other people could have turned out to be the murderer with no other changes in the story. At least the guest characters are memorable, thanks to a colorful, quirky cast, with the exception of Nancy Pyle's pitiful Nurse Tress. It also adds that Scully sees a terrifying vision yet evinces not one ounce of anxiety over the fact that she has experienced something paranormal. Even so, Scully's inner turmoil is masterfully rendered by Gillian Anderson, especially in the scene where she returns alone to her car and begins to weep after telling Mulder what she has undergone the past few days. Confronting his response, which is half sympathetic and half angry because Scully withheld information that might have endangered him, no wonder she immediately leaves him. Still, for all the emotion evoked by Scully's plight, the career-oriented episodes of the last half of the fourth season have a remote quality to them, since in the end, her core is inextinguishable. So instead of seeing this smart woman change and grow through her relationship with her partner and the lessons learned in her dangerous line of work, we get this year's drossiest death episode. Watching the formerly vibrant, confident and forthright Scully slowly succumb to a fatal disease (which would be fatal) is rather like experiencing the Chinese water torture. If we're lucky, she will be cured early in season five, so she can vanquish both once more to do battle with mutants, serial killers, evil conspirators and that gap-headed partner of hers.

SEASON FIVE

"To appreciate seeing everything that you have...in the spirit of the season?"

—Scully to Detective Kreeg

A CHRISTMAS CAROL

★1/2

WRITER: Jeffrey Alan Green. **WRITERS:** by Vince Gilligan, John Shiban, Frank Spotnitz. **DIRECTED:** by Peter Markle.

"Who is the man who would create a life whose only hope is to die?"

—Scully

EMILY

WRITER: Jeffrey Alan Green. **WRITERS:** by Vince Gilligan, John Shiban, Frank Spotnitz. **DIRECTED:** by Sam Monahan.

Whether thought THE X-FILES would do a two-part with a Christmas theme? Unfortunately, it's a lesson of cost. The resemblance to Dickens' classic "A Christmas Carol" is a real stretch, since the Dickens story is about redemption, and this two-part movie is about redemption.

As in the Dickens tale, a ghostly message and a series of dreams is presented with unexpected changes, but instead of servant bells, it's the phone. The voice of Melissa, Scully's deceased sister, tells Scully that "she needs you, go to her." Scully returns that mysterious call moments after arriving at her brother's house on the main base in San Diego. She traces the call back to a nearby house, where she finds the police investigating the suicide of one Mrs. Sims. The dead woman has a three-year-old daughter named Emily (Lauren Dewold), a very ill child undergoing an experimental treatment. Scully uncovers evidence that Mrs. Sims' death was a suicide, not a suicide, and her husband is arrested. Scully observes two suspicious men and finds Sims has hung himself, again she suspects a staged suicide. Meanwhile, a DNA test suggests that Emily is Mulder's daughter, driving Scully to pursue the case further, until she receives even more shocking news: a second test proves that Emily is Scully's daughter.

In "Emily," Mulder arrives to help Scully in a return of what is now a familiar X-FILES plot, he runs around uncovering the nefarious designs of the Conspiracy (they're using old women as incubators for hybrid fetuses) while Scully is stuck at the hospital, this time to oversee treatment for a desperately ill Emily, who (like is not going anything away, the making is so obvious) dies at the end of the hour.

"A Christmas Carol" and "Emily" fail on every level.

They fail as real-world stories since the real world of THE X-FILES has become as fantastical as its paranormal world. In THE X-FILES, DNA tests that are not part of an official FBI investigation are conducted overnight (do they do them by magic?) by the FBI—and on Christmas, too. Scully manages to fill out the paperwork to sign

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A Christmas Carol, w/ Scully & Dr. Kreeg (John Pyper-Ferguson) is closer with "identical symbolism: Henry-headed, unbirth, poisonous."



**TAKE
ME TO
YOUR
LEETA**



"DEEP SPACE NINE" SIREN CHASE MASTERSON ON GOD, SATAN AND SCI-FI.

By CRAIG REID

It was hell on the set of **SOMETIMES THEY COME BACK . FOR MORE**. Blood, pentagrams, ash, brimstone, even a carcary appearance by ol' Scratch, himself. But yours truly was in a good mood, 'cause I wasn't stuck with grilling f/x and makeup craftsmen in their smelly sweatshops. Nope, that stuff is for *Cinefantastique* staffers. Suckers. I scheduled a one-on-one with Chase Master-son, who plays "d'abo girl, Leeta" on **DEEP SPACE NINE**. As I unrolled my head, searching for the tantalizing Trekkie, some creep strutted out



Posing in leotards, **DEEP SPACE NINE**'s Chase Master-son says, "I didn't have my first date until I was 16. I was involved in my work; it's second nature to me." **5: As Leeta on DS9 w/ VOYAGER's Doc Emmet-son (Robert Plouffe).**



of the artificial fog, crossed into my turf and blocked my view of Hollywood Hades. And we're talkin' ugly. Tattooed, all over, in those damn pantagrams; corroding flesh hanging off both brows. Gross.

Straining myself to be congenial, I grinned, "Don't tell me...you're a little devil." Heh-heh.

"Ummm, no," replied the french-froed face. "I'm Chase Masterson."

Oops. My first impulse was make a better first impression by saying something witty. The first thing that came to mind was "Take me to your Lecta." Get it? But if that lame-o gag ever got back to my editor, he'd probably find some way to humiliate me—like printing it (*note to editor: kill the "Take me to your Lecta" line*).

Anyway, it turned out that Masterson and I had something in common: we're both former residents of New Haven, Connecticut. "New Haven, heh? That is so cool," she smiled. "It was funny living there. I've travelled all over Europe and I was kind of that whole Italian, hack East sensibility and ended up in Texas. I became this cocky, rough, sweet, Southern girl. So I

L: Masterson posing for costarhead photographer, AJ Ortiz. B: As the seductress Celine in *SOMETIMES...*



guess that makes me a mixed mest. I was actually born in Colorado."

Career options included a trial lawyer, therapist and international chef. "But I grew up in show business," recounted Masterson. "My mom directed theater all over the world. And she did these really beautiful, big productions working in army theater. My father was in the army. She had big budgets, so I grew up in these gala theaters and I acted in dances for them for awhile. I was a professional dancer for five years, then eventually got my degree in acting."

Masterson, currently in the fourth season of the STAR TREK spin-off, has pretty much animated herself to the roles he sweet, smart, sexy and take orders from aliens, doctors, captains and customers. But it's no more Ms. Nice Guy in **SOMETIMES THEY COME BACK**. FOR MORE: She's by-the-book Major Callie Wilson, a character that...

"Brings out the man in me?" shrugged Masterson. "Maybe. And I like it, I really do. It's fun to be like that. Certainly other roles I play, like Lexa, are deep and lithe. Callie, however, is streetsmart and bulky. The classic 'Go babe...y'know, bad to the bone.'"

"So how did you prepare for the role?"

"Wouldn't you like to know?" laughed Masterson. "We've been shooting pretty fast, so I haven't had much chance to do a lot of homework. But I think a part of me is instantly Callie which has surprised everybody. Most of the parts I have done are more classically feminine but Callie is very basic. My coach asked me after I did the reading for this part, 'Oh my gosh, where did you get all of that testosterone?' My character is Captain Cagel's boss, she's in charge of this Antarctica mission to snag a killer and bring it in."

Callie abandons her humanity when she pursues an intruder who can some-

"At one point, we have to wear these pentagrams and I have a problem with that because I have a strong relationship with God. But this film has a message..."



DEEP SPACE NINE Masterson with Farnesi lover (Max Grodchansky). She is also venturing into other mediums, including the Internet and CD-ROM games

how survive sub-zero temperatures. Her corpse is dragged down a mine but she makes a stunning comeback. "Yes, I mean really—I do come back for more," Masterson giggled. "In fact, I got hit by a grenade which is pretty awesome. I have never been really blooded up for any film or TV show. Actually, the blood thing is quite interesting but it was this that was bothersome."

Unfolding her fingers, she reveals the Satanic symbols painted on the palms of her hands: "I did not enjoy wearing those, I was really grossed out. I had a problem because I have a strong relationship with God, and I felt like I didn't want to do this. But, at the same time, I realize that it is just a movie so I let it go. Though the film is about darkness, there is a strong, good message that we can conquer it by appealing to the light. We all have a half dark side and a half light side, and there is this struggle to see which one is going to win."

She looks at the pentagram with disgust, prompt-

ing me to ask how she developed a tolerance for the the diabolic inscriptions: "Well, I'm still having a hard time with it. I made sure that it wasn't on my skin. They put sort of a transparent shield on my skin and then applied the pentagram to that. It is not what my heart is all about, and that is what really matters in the long run. You should have seen me the other day, it was worse: I was all covered in blood. I couldn't look in the mirror! Who knows, maybe if I do some really heavy genre stuff, I'll get used to it."

"But contrary to a lot of the other things I have done, there is not a lot of emotion for Callie—except for getting high on justice, and experiencing the rush of action that comes from seeking a killer and bringing 'em in. She lives for danger."

Between DS9 episodes, Masterson squeezed-in guest appearances on SLIDERS, ACAPULCO HEAT, ER and LIVE SHOT Lately, her sci-fi celebrity has prompted Masterson's casting as a CD alien. She per-

trayed a computer-generated hostess in cable television's SHOWTIME NIGHT TIME. She also stars in the first interactive Internet series, EON 4, which is transmitted on the World Wide Web. Supporting William Colby, former CIA head, Masterson interacts with players in *SpyCraft: The Great Game*, an interactive adventure. I wanted to talk about her movies: stuff like **MARRIED PEOPLE**, **SINGLE SEX** and **DIGITAL MAN** with Don Swazey and **IN A MOMENT OF PASSION**, the latter co-starring author Vivian Schilling (*Sacred Prey*). And she recently wrapped **MARINA** with female foil Bridget Wilson (4.1).

Masterson, however, preferred to plug the July 4th birth of her son Jeremiah, whom she considers her "best friend." We moved out here on a Greyhound bus. I miss him terribly. I haven't seen him much because we've been working these crazy hours. It's tough but it's the nature of the industry. I am a single parent, was never married. His father, frankly, wanted me to have an abortion and I didn't want that. I had a decision to make and that was tough, but I'm not sorry for my decision. No regrets. Every time I've needed something, God has blessed me. So I am thankful."

Now, I'm not one to discuss politics or religion, but Ms. Masterson had the floor: "You know, I've been thinking about something I have been through a lot of spiritual thoughts and churches. There's this whole stigma thing in America regarding people being good or bad or going to church or not, I don't really go for that, anymore. I think it is how you live your life that really counts, and I think that we are all pretty much here to love each other and to love God. We can do that by loving each other. And that, in my mind, has to take place in some really practical way, say through a

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FAITH FORD GOES RAMBO

IN AN EFFORT TO LOSE HER PERKY SITCOM PERSONA, THE "MURPHY BROWN" VETERAN TURNS TO STEPHEN KING.

By CRAIG RISO

It looms within a cave that's hurried deep beneath the icy confines of Antarctica: a towering pentagram, the Devil's calling card, solicits a hindering bargain for your soul. Within each of the symbol's casket-like appendages is a victim who, succumbing to Satan, traded-in his or her eternity. Craters of boiling blood, frying damned bodies into plasmatic residues, yawn between patches of earth. With an adjacent chamber, a young blonde maiden—frigidly reclining on a slab—is prepared for sacrifice. A knife, straddling her body, is ready to be plunged into her heart. The woman's oozing blood will cascade down a network of troughs imbedded within the altar she is fast food for hungry demons. Her head collapses on the stony surface as she lets loose with a shrill death scream. The camera defiles-in for a close-up, and the victim is—Faith Ford!

Nominated for an Emmy—no less than 5 times for her role as Corky Sherwood, MURPHY BROWN's ditzy



SOMETIMES THEY COME BACK...FOR MORE. Faith Ford is the preferred sacrifice of Satan's son, Dr. Kurt Schilling (Gardian Chapin), in a blood ritual where all Hell breaks loose.

sidekick, Ford has tried to distance herself from stereotype. Who can blame her? One year before she was cast on the CBS-TV sitcom, Ford surfaced in prime time's THIRTYSOMETHING as a klutzy secretary. Within a single year ('86), adhering to the TV medium, Ford tried to circumvent the knucklehead schtick by sampling sci-fi (NIGHT VISITORS), domestic drama (HER DESPERATE CHOICE), and even spent A WEEKEND IN THE COUNTRY with Rita Rudner and Jack Lemmon. This time around, Ford is

selling her soul for a crack at Stephen King in SOMETIMES THEY COME BACK...FOR MORE.

Upon driving up the 405 and traversing Magic Mountain amusement park, I swung into Clarita Studios which is perched on the east side of the highway. Entering the studio set of SOMETIMES, my lovely wife and I were greeted by Ms. Ford, who was hardly recognizable, with scraggly blonde hair and huge cosmetically looped under her eyes. I mean, this is the actress whom People magazine chose as one of the Most

Beautiful People in the World (1981). "The greatest thing about this film is that I don't have to look glamorous—and I totally love it," smiled the actress.

Ford just wants to grow up. Born 34 years ago in Alexandria, Louisiana, she performed in school plays and, as a high school senior, was a finalist in Teen Magazine's annual model search. Transplanting herself to New York at age 17, Ford subsidized her career by appearing in commercials. She eventually

landed a recurrent role—as Muffy—on the afternoon soap, ONE LIFE TO LIVE. Moving to Hollywood, Ford experienced a banner year in 1987: she not only made her film debut (YOU TALKIN' TO ME?) but co-starred with Penelope Ann Miller in a short-lived sitcom, THE POPCORN KID. She subsequently prospered with nearly a decade of steady work on MURPHY BROWN (though she initially turned down the series), and served as a pitchwoman for Hitachi televisions. But Ford wants outta' the Corky/Muffy/klutzy sec-

"This Stephen King spin-off has afforded me a strong character. I always loved to watch horror films when I was growing up. We're doing a great job in making you care more about the people."

ent from Corky. But it hasn't been so great for me publicly-wise, or career-wise, because I am not doing anything that is like really 'Wow! Totally different, blow me away stuff'."

"Happily, *SOMETIMES* has afforded me the Jennifer character, and I play her as strong—not so much physically strong as mentally and emotionally strong. I love it a few times and I have to kill, but in self-defense. I just love this, what with the horror and the fun. I always loved to watch horror films when I was growing up. But our film is less typical. We are really doing a great job in making you care more about the people. I mean, the best horror films are the ones where the central characters are very fleshed-out; you sympathize with them and you understand them and you know who they are."

"And it's also great not only because it's fun, but because it has taken me so long for just people wanting to hire me in something different—wanting to see my other side. It made me feel good that they had that kind of confidence in me, and

that doesn't happen very often to me. I go through a lot of auditioning processes where I am trying to always prove myself yet, in the end—for whatever reason—it just didn't pan out. But in this, the director and the producer were enthusiastic about me from the beginning. I like to work in those situations where they really want me to be there."

No argument from Phillip Goldfine, who executive produced the film with Michael Meisner.

"Mr. Goldfine, why were you insistent on hiring Ms. Ford?"

"I have the greatest answer for that. She's not exactly who you would immediately think of to play the part. It is a dangerous choice. I mean, think about it: here is Faith Ford, coming off one of TV's most successful sitcoms. She's been playing the same character for ten years. She is an accomplished actress known for one thing. But she is so much more than that. So we thought, 'How about when Warner Brothers cast Michael Keaton to play *BATMAN*?' I am not saying it's a direct comparison, but I am saying that everyone at the time said, 'What the hell are you doing hiring a sitcom star to play the Dark Knight?' (Keaton ignored his role as recurrent characters in sitcoms, e.g. *ALLS FAIR*, *WORKING STIFFS*, *MARY* et al.) But Warner Brothers agreed that Keaton wasn't the safest choice but he was the most interesting choice."

Bedecked in a '60s style tie-dye shirt, producer Diana Zahn added, "We also wanted Faith for the reason that she hasn't done this genre before. But, but first of all, we wanted Faith be-



Exhibiting herself from sitcom schtick, Ford describes her *SOMETIMES* heroine as "strong, but not so much that she is bullied and loses her femininity."

tary syndrome.

2:30 a.m. Asleep on a lounge chair furnished by the producers, my wife was denied the sacrificial scene's big bass. Attired in dressing gown and leopard skin slippers, Ford quickly sipped some cappuccino and reclined on the altar. Then she rehearsed "the scream." An earsplitting one. We all smiled when Ford shot a glance at the director and queried, "Was that okay?" As she slid off the slab, Ford enlightened me she has a thirty minute window until her shoot. Inviting into her dressing room, Ford plopped on the couch and explained to me why she was so enamored with her scream siren, Medical Officer Jennifer Wells.

"Well, it isn't the first thing that I have done differently since working on *MURPHY BROWN*...but it

is probably the first one of any sort where people will have a chance of seeing it. The other TV movies I've done were different, but this is definitely the biggest stretch. Steadily, since doing the show, I've always been trying to do small stuff—anything that is just differ-

Shekowsky (Max Perlich), Captain Sam Crago (Clayton Rohner) and Jennifer Wells (Ford) study monitors to determine who's committing the cult killings.



cause she is a great actress and she really wanted to do something completely different from Corky. And her Jennifer Wells character is tough and strong, but is also motherly at the same time and is intelligent. Faith is intelligent and she wasn't afraid to show up, not beautiful, everyday on the set. I mean, you've seen her makeup [laughs]. She is excited about that and loves the part."

"Right" reaffirmed Goldfein. "What is also neat is that her character has been secluded for a year and a half in Antarctica. What does she do? It's interesting to see what a sitcom actress is going to do with that. She just gives this emotional, gut-wrenching performance. So here, Faith Ford was not the safest choice but it is the most interesting choice in that she has quite a bit of a history and life experience that she can bring to the table."

Unfortunately, these personal transgressions include a recent divorce, and its recollection clearly touched a raw nerve with Ford. Tactfully refusing to broach the subject, I turned to something a bit more humorous. For instance, Ford earning two consecutive nominations

Ford, as the prisoner of Satan's embassy, fights to survive. "She is just in complete fear the entire time."

PHILLIP GOLDFEIN, PRODUCER

"Faith, who's played the same character for 10 years on one of TV's most successful sitcoms, is not someone who you would immediately think of to play the part. It's a dangerous choice."



Ford & Max Perlich realize Lucifer is on the ramp of world domination. "My character is a man's woman & woman's woman," says Ford. "I identify with that."

for an American Comedy Award. And then I dropped some trivia about her appearance on a MURDER SHE WROTE episode. She burst into laughter: "Now remember that? Wow, yeah I was the wife of Bill Maher from POLITICALLY INCORRECT. I'm surprised you knew that!"

SOMETIMES THEY COME BACK. FOR MORE is spun-off from a Stephen King short story. The film opens with a very misbehaved Captain Sam Cage (THE RELIC's Clayton Kopp), accompanied by with his commanding officer Major Calise Wilson (PF 62 cover woman, Chase Masterson), waking up on a helicopter en route to Antarctica. His mission: arrest whom ever's slaughtering occupants of Ice Station Erebus (in Greek mythology, Erebus is the gateway between hell and earth; in real life, there is a Mount Erebus in Antarctica). The unit is actually a front for an illegal government mining operation. Medical Officer Jennifer Wells briefs the officers on

the past 24-hour activity. Apparently, the miners were overly aggressive; it seems one of their excavations dug a tad too deep, exhuming an altar from an off-limits pit. Whoops. Dr. Kurt Schilling (UNDER SIEGE's Damian Chapa), evidently earned his "head of the research" job through nepotistic influence: you see, Schilling—who's the son of Satan—must sacrifice six mortals, compliant with ancient edict, so his dad can exercise world sovereignty. But hold on: Sam is Kurt's half brother. Get it? Kinda like Mephistopheles meets MELROSE PLACE. You with me?

I reminded Ford of her interview with an E! Network reporter—specifically, some tidbit about her declining roles unless there's some identification with the character. The obvious question is how does she emotionally link-up with a medical doctor who has the hots for Lucifer's offspring?

"Well, the fact that she is a caretaker," she replied while tapping her finger on

her cheek, "and that she is actually sort of the mom at this camp situation... that's something I identify with. I mean, I see this person as someone who cares for these guys, takes care of them and cleans for them. She is also a man's woman and a woman's woman meaning that women and men will like her. This also appeals to me, and is something else that I can identify with, because it is something that I have always prided myself in. That is, that I'm feminine enough that I have embraced my femininity but, meanwhile, I have embraced my masculinity inside to where not only women respect me, but so will men. Jennifer is a respectful kind of girl and she has both sides going pretty strongly... but not so much that she is buffed and loses her femininity in the whole thing."

"But, you know, for my role as a doctor, I was embarrassed not to have known more. When it came down to shooting the medical stuff, they decided to throw in things where I didn't have any props to work with. Now, we did have a doctor on the set but I was like 'Whoa! Lucky my mother had high blood pressure, so I know how to gauge blood pressure.' Plus, I had just been in an emergency room for a stomach thing so I attentively watched the nurse doing the IV's and stuff like that. Doctors usually don't do that stuff but Jennifer does because she doesn't have a nurse. Plus, being so clumsy in the movie's emergency situations really added to the emotion of the emergency. With more time, I would have studied more of the medical aspects."

From TV to movie, from dix to doctor, from sitcom to Satan, from glam to bland; granted, the horror film is quite a stretch for the actress. But—gee, Ms. Ford—out of this entire spectrum of consultations, which was the biggest challenge? She paused, stared at the ceil-



ing, frowned and then elucidates: "Well, some people might be shocked a little bit about my look. Jennifer's beauty comes from within and it's not external. I mean, look at me. So I think the character is beautiful in a natural way. People don't use makeup at Erebus, we are in the Antarctic. It wouldn't have been realistic to first have lipstick on and stuff like that. It literally was great not having to worry about the external and just concentrated on the internal.

"So the biggest challenge was probably just the level that I have immersed myself into—specifically, the intense scenes in order to make them believable. I am not a good liar, so if I don't believe it, unfortunately, nobody else will and that is something different about film from doing TV. In TV, you can fudge your way through it—especially in sitcoms because it's not just about what is going on inside, it's about what you are projecting. But in film, it is different; you can't lie, and the film camera doesn't lie, so I have had to do some complete immersing.

"I call myself a complete earth sign. When I got myself into a state of being very upset, it is much more exhausting than for someone who is constantly upset. There are a lot of people who are very emotional all of the time, and I am one who is very grounded... so to get me up to a point to where I am not grounded, it takes a toll on my body. So it's been very tiring just to get myself to those states every day."

Back on the set, somebody yelled for "Quiet!" A bell rings and red lights start flashing everywhere. "Rolling!" screamed the director. "Action!" Ford and Rehner climbed into a hut and embraced each other. The only thing between them and an army of the un-



Rehner & Ford, portrayed by the actress in an arctic labyrinth: "My character's beauty comes from within & it's not external. It was great just concentrating on the internal."

dead is a flimsy piece of wood shoved between two door handles. "Okay," barked the director. "Rock the door—loud banging." Something outside the hut is trying to dislodge the door, and the fragile fortress is eroding as a result of the shaking. A couple of crewmen are striking the burlap walls, and the resultant impact creates the illusion of howling gales. "Knife!" blurted the director. A 12-inch knife blade ripped through the makeshift sanctuary, its blade swinging uncomfortably close to Ford's face. Then she did her scream again. "Cut!"

"My character is just in complete fear the entire time," related Ford as she cleared her throat. "She doesn't know what is going on [her eyes widen]. There is really just complete tension in every

muscle and everything is constantly ripped and ready and racing. There's just a lot of pain and betrayal that she is constantly going through, because she is falling in love with this person that is completely tormented. She doesn't know why, but he is. And she is there finding herself just believing him, seeing the other side of him that you know that nobody else can see. She is beyond that, she has that ability."

As if reliving some moment, Ford was nearly out of breath: "It's all of those different things of shock and fear [she verbally turns down the volume]—and trauma and deep pain and betrayal that is taking its toll."

Suddenly, I play armchair psychologist. I can't help but think that Jennifer Wells is a catharsis for Ford, a punching bag through

whom the actress can vent and externalize her repressed anguish over the divorce.

"Ms. Ford, is there a point in this film where you are allowed to really let go?"

"Yes," replied Ford, perking up. "I let go. I wait, I completely wait on Clayton. I just fight. It is not something choreographed or anything, it's just literally like with all my emotion and body. I just go [very loudly], 'Waaaaaaa.' I just push him away."

First time film director Dan Burke admitted he was particularly proud of the scary movie's love story, most especially the development of its culmination. Sam and Jennifer, trapped in hell, surrender to each other in a fit of passion. As Burke departed to check-out a prop, I reunited with Ford to thank her for the hospitality. But she neither signed-off with a plug nor even a mention of the movie's playdates. Ford had drifted to the "homeless situation" and the education of dysfunctional children.

"It is almost inexpressible that we are such a country of wealth and abundance—and we still have homeless people!" she sighed. "It's a sad state of affairs that we can't have a place for these people. I do all I can to make sure they get proper care. I also have had this dream about having a camp for inner city kids where they could go and be out in nature. And like many others, AIDS is on my mind because I have lost a lot of people to it."

I looked into Ford's eyes as we traded goodbyes. Didn't see a trace of Corky Sherwood, whom I suspect the actress was slated to exorcise. Turning her back and clearing her throat again, Faith Ford was retreating into Jennifer Wells whom—as she made crystal clear—was a nice place to visit. □

Pulchritude in P

ACTION FIGURES, TAILORED FOR ADULTS, INCLUDE LADIES

BY DAN SCAPPEROTTI

Peruse through the average film/expo convention—or my personal fave, *New Jersey's* Chiller conclave, which is way above average—and you'll be flanked by a burgeoning industry: specifically, model kit/action figure commerce. Fans who can't get enough of their favorite comic book and movie characters have another venue in which to spend their money.

Drawn to the *femme fatale* franchises, I hung around the Moore Creations exhibit. The Texas stewardship debuted *Ripclaw* and *Grifter* "sculpture projects," such



Though female "action figures" have been on the endangered species list, Clayburn Moore Jr., president of Moore Action Collectibles, is pumping out an entire "female fantasy" franchise: sculpt his Purgatori action figure.



based upon Image Comics characters. Other plastic renderings included *Chaos' Lady Death*, *Crusade Entertainment's* *Sis*, and the whip-wielding *J.J. Sachs* from *Epic Comics*, Marvel's adult appendage.

The unit has expanded production with Moore Action Collectibles, an accessible line of action figures. Responding to retailers' demands for a higher quality of sculpting, company prez Clayburn Moore—though initially reluctant—moved into the mass market arena. Moore, who was trained at the Academy of Fine Arts in Florence (Italy), linked his merchandising to *Chaos* Comics characters.

"With *Chaos*, the subject matter is

well given to action figures," said Moore, "and they've been talking to us for a long time so we decided to go ahead and give it a try."

The action figures will be distributed through other specialty stores or Moore Collector's Society, the latter a staple of most figurine businesses. "It gives the members an opportunity to get premium action figures which otherwise may be hard to obtain," explained Moore. "It gives them discounts on full lines of action figures, in addition to premiums exclusively reserved for the Collector's Society."

Launching the new project will be a quartet of characters from *Chaos Comics*: *Lady Death*, *Purgatori*, *Evil*

Ernie and *Lady Demon*. Role models, they ain't! *Lady Death* dethroned *Lucifer*, who's curse precludes her reentry to earth while any living thing exists on the planet; hence, the lovely *Lady* dispatches *Evil Ernie*—her undead minion—to earth on a mission of Megadeath. But delicious *Death* is a passyvat compared to *Lady Demon*, her alter ego who's the gorgeous *Grinch* of unbridled depravity. And *Purgatori*? A former Egyptian slave who succumbed to vampirism, she's less than discreet about her appearance, sprouting a pair of bat wings, her flesh has blossomed into a crimson hue. Sensuous, hostile, hungry.

"Since *Lady Demon* is a reflection of *Lady Death*, I wanted to do sort of a mirror image in the first line," noted Moore. "*Lady Death* is in a certain pose and *Lady Demon* is in a reflection of that, the opposite pose: she's a reflection of that character but with a different look. *Lady Demon* has big bulls horns, she also has a rather different costume. Physically, like all comic characters, she's beautiful with large breasts and a slim waist, but she has more of a demonic expression. She has longer hair, her costume is very different and she has deep brownish red skin, more brown than *Purgatori's*. The long flowing white hair is what ties them together."

A glow-in-the-dark *Lady Death* will introduce the Collector's Society's "action figure" compendium. "Since we're selling to the mature collector, the packaging will be labeled 'For ages 18 and over,'" said Moore. "When you see a line of action figures in Toys-R-Us or Target stores, these figures' looks are dictated by the marketplace. What we wanted to do was to do action figures that look just like the comic book characters do. Face it, women in comic books are drawn real sexy and beautiful. That's what we wanted to convey with our 8-dimensional sculptures."

Applying his experience with bronze sculptures to a sword 'n' sorcery environment, Moore's human figures

Lastic

DEATH AND DEMON.

"have a sort of a classic Greco-Roman feel, but with a fantasy bent. I've brought that style to this industry. So when we started doing Moore Creations, my aim was to do a beautiful sculpture with the subject matter possibly a movie or a comic book character. I've tried to bring the same aesthetic to the action figure. First, I want to do a beautiful sculpture that a collector will be proud to look at for years. The articulation aspect of the action figure is secondary to the quality of the sculpting. I didn't want to sacrifice an elbow joint—or sacrifice the look of a beautiful arm or beautiful hip structure—just so that the legs could move around a little more freely."

Moore's fine arts background encouraged him to dispense with a live model: "The models are based on a combination of poses and action shots that come out of the comic books. I'm taking the comic book character and sort of giving it somewhat of a more realistic look. After all, it is fantasy—it's not like a woman in a costume—so I don't use a model. I can get pretty much what I want out of my own head as far as anatomical detail goes."

While his action collectibles hit the market, Moore continues to expand his flagship operation with high-end figurines (\$150-175 retail): the stunning Witchblade figurine introduces merchandising spin-offs of Top Cow's comic, including a full line of action figures scheduled to coincide with an adaptation into a live-action television show. Also on the front burner is an homage to Universal's classic creatures: "I'm doing the Frankenstein monster, myself," said Moore. "It's licensed from Universal and getting full approval from Sara Karloff. We're also working closely with Ren Chanay, Len Chanay's grandson, on the Wolfman. And the Creature from the Black Lagoon!"

Also in the works: the planet alien from INDEPENDENCE DAY, Drago from DRAGONHEART, a Cylon from BATTLESTAR GALACTICA and—they're not femmes fatales, but he still my heart—the MYSTERY SCIENCE THEATRE 3000 bots. □



Moore's collectibles include plastic embodiments of Lady Death (3) and Lady Death (4). He did not compromise for a more mainstream, family market: "We're selling to mature collectors; packaging will be labeled 'For ages 15 and over.' We wanted to do action figures that looked just like the comic book characters."



FIONA LEWIS

HORROR'S PLAYMATE

THE HORROR CINEMA'S UNSUNG HEROINE RECOUNTS HER EXPERIENCES WITH THE GENRE'S EXALTED DIRECTORS.

By FREDERICK C. SZERIN, STEVE BODROWSKI & DAVID DEL VALLE

It seemed pretty infectious during the '70s and '80s: every time a director hit his stride—we're talkin' the peak of his popularity—he insisted upon casting Brit actress Fiona Lewis. Roman Polanski, Brian De Palma, Ken Russell, Joe Dante, and Robert Fuest afforded Lewis with juicy roles that ranged from damsel-in-distress to a hitch governess whose impassioned charge literally bleeds her to death. Much of her work was related, in some capacity, to the horror and sci-fi genres.

Her torrid sex appeal and dramatic aptitude notwithstanding, Lewis was denied "movie star" celebrity; however, the renewal of her films on video—many originally debuted as sleepers—is earning Lewis some belated veneration.

The red-headed beauty was born 52 years ago in Westcliff, England. By the time she matured into her late teens, Lewis occupied a flat in "swinging London" with fledgling starlet Jacqueline Bisset. "We were the



STRANGE INVADERS (1963) Lewis, as one of the aliens, strikes herself behind the human facade of an *Avon Lady*! Ignored during its debut, the film has earned cult adulation

original AB FAB [ABSOLUTELY FABULOUS] girls," Lewis recalls. "I was friends with Roman [Polanski]. Jackie did *CUL-DE-SAC* with him. A French producer was in town and said, 'I'm looking for somebody who looks 12 and can speak fluent French.' Well, I just happened to look extremely young and speak fluent French. In those days, especially in France, the attitude was, 'Of course you can act! Everybody can act!' It wasn't like now. No-

body will pick you off the street and put you in a movie.

"So I was like, 'Okay, I'll be in a movie.' I went and did this little movie in France. It was about a bunch of teenagers and I was one of them. After that, I—of course!—considered myself an actress, even though I had done no acting. Roman then said, 'Here's a part in my movie. Do you want to play the maid?' I didn't realize what a big deal it actually was to be in

a Roman Polanski film. He was very big then. Sharon [Tate] was in the film. We were all friends. That was my first British picture."

The film premiered in Europe as *DANCE OF THE VAMPIRE*. MGM executives trimmed 16 minutes from the U.S. cut which was released domestically—sans fanfare—as *THE FEARLESS VAMPIRE KILLERS OR EXCUSE ME, BUT YOUR TEETH ARE IN MY NECK* (1967). Though initially dismissed as a horror film lampoon, critics later reconvened to admire the film as an engagingly grim fairy tale (British

reviewer Ivan Butler gushed, "It's funny, horrific and tender at turns, full of meaning and visually dazzling..."). "We took the story and it's production very seriously," says Lewis. "Roman is truly brilliant. Because he's an actor, what he would do is play everybody's parts. If there was a scene with four people, he liberally would do all four parts to show what each character was like—and he would be brilliant. With no experience whatso-



LIZOTOMANIA Lewis, co-starring with Roger Oastrey (3), recalls she was "often angry" with director Ken Russell. "He would nudge me & turn the screw."



FIONA LEWIS

"It was a crazy group of people. Vincent Price was the savior. I remember on the first day, he said to me, 'Oh darling, I just do it for the costumes. I love them.' His life was a ball."

ever, I just opted what he did. He said, 'Do it like this,' and I said, 'Okay.' It was fabulous.

"Even now, I'm sure—although I haven't seen him in years—that he has more energy than anybody I've ever seen on a set. When I first met him, he spoke only a few words of English. He spoke only French. Of course, he learned it in about three weeks."

Though a couple of key shots were filmed at the Italian Alps, most of the opulent production was shot on MGM's London stages. Jill St. John was tapped for the plum role of Sarah, a wastful innkeeper's daughter who kindles the lust of a vampire killer (Polanski) and his nemesis, the blood-addicted Count von Krellock (Ferdie Mayne). But St. John was bumped and replaced by starlet Sharon Tate, Polanski's eventual spouse who was later slaughtered by members of the Charles Manson "family."

"Sharon was a natural," recounts Lewis. "She was so extraordinarily beautiful, and couldn't have been sweeter. But the woman who played her mother [Jessie Robins] was enormously fat. I remember she had a smell that was horrible. She was sweet, but she was not a clean person."

"Jack MacGowan [cast as vampire exterminator Professor Abrenstus] was so sweet and polite. He said to me—whispering—'My dear, I think you should take a few lessons' [laughs]. So he sent me to this method acting school which was like, 'Excuse me?' English actors don't believe in method acting. I was willing to try. I remember, for the first week, all we did was pretend to be

a tree. After a week I said, 'You know, I'm sorry, I'm just not getting anywhere. Whatever it is, I'm not getting it.' In fact, I probably should have stayed on bus, anyway, that was the extent of my training."

The surrealistic JOANNA followed one year later, with a non-existent London as the central setting, characters danced on the railways and customers rode up to Harrod's on elephants. "JOANNA was a type of film that they used to call 'kaleidoscope' movies," says Lewis. "In the '60s, you could make a movie about anything. It didn't matter." Lewis was subsequently cast in a couple of insignificant films, including O'LELY, a spy spoof, and WHERE'S JACK, the latter a period piece directed by writer Jack Clavell. VILLAIN (1971), a retelling of the notorious Kray Brothers' crime spree, was brand-

FEARLESS VAMPIRE KILLERS Lewis' snafus don't discourage Jewish targeter Allen Funt. ("D'ya say! Have you got the wrong vampires?")





Lewis, in her late adolescence during the early stages of her career, occupied a *Lantern Sat* with Jacqueline Bisset. "We were the original AIP-PAD girls."

ed as "stomach churning" by critics: Lewis supported Richard Burton, who's stormy relationship with spouse Elizabeth Taylor kept the tabloids in business. "Liz would come down for lunch every day," Lewis remembers. "She wasn't going to allow him to be there alone with so many girls in the cast. She would come

down, with all her jewels, to watch over him. But Richard was adorable. He was a wonderful man, very sweet. He couldn't have been more generous as an actor."

Lewis describes co-star Ian McShane as "always a very good actor. He found a niche in television [in addition to his frequent work in TV mini-series—*ROOTS*,

"Ken Russell? A tyrant. His life's main objective was to destroy every woman he came across. If he could get them to burst into tears, he was a happy man. But he didn't succeed with me."

FIONA LEWIS

JESUS OF NAZARETH, et al.—McShane plays the title role in *MADSON*, a Brit series). It's great that he's done that. We were all friends. I was great friends with Ian's wife, so making the film was a nice experience. It wasn't bad, it was quite a good movie."

She was cast as a rather timid heroine in *DOCTOR PHIBES RISES AGAIN* (1972), a sequel to the previous year's *ABOMINABLE DOCTOR PHIBES*. Vincent Price and Robert Fuest, who collaborated on the '71 precursor, endorsed as star and director of the second installment. The plot was a surfeit of black humored blackouts performed by horror luminaries Price, Peter Cushing and Robert Quarry (the trio reunited, the same year, for *MADHOUSE*).

Fuest's trademark wit and art deco sets once again drew immoderate notices, but American International Pictures inexplicably stuck the film on double-bills. "Robert Fuest was wonderful," Lewis recalls. "He was improvisational, loose...he was fun and enthusiastic. I didn't know enough, as an ac-

tress, about what a director was supposed to be, but he certainly made me feel good in my inexperienced days. He's definitely an artist."

"He was also crazy. They were all crazy. It was a crazy group of people. Vincent Price, of course, was the savior. I remember, on the first day, he said to me, 'Oh darling, I just do it for the costumes. I love them!' He literally had played that part so often that he just floated through. His life was a ball. He was such fun to be with! I ran into him six years later at a premiere and he hadn't a clue of who I was. Even when I mentioned the film and my name, he still hadn't a clue. I think there were so many films that he just couldn't recall particulars!"

According to show biz legend, AIP exec Sam Arkoff leaked some studio stratagem to Price: the more youthful Robert Quarry was being groomed as the aging horror star's replacement. "Maybe that's why Robert was so uptight," Lewis says. "It didn't look like he was having a good time. He's a very nice man, very charm-

Lewis and European exploitation star Hugo Stiglitz (*CITY OF THE LIVING DEAD*) in *TWISTED* (1977), among the deluge of *JAWZ* rip-offs. Directed by Mexican horror maverick, Rene Cardona, Jr. (RIGHT OF 1,000 CATS), the cast included sex kittens Priscilla Barnes (*THREE'S COMPANY*) & Susan George.



ing and professional. I don't remember him ever loosening up, though maybe that was because of the Vincent Price thing."

The following year, Lewis appeared as Lucy Westerna in Dan Curtis' television adaptation of *DRACULA* (scripted by Richard Matheson [*LEG-END OF HELL HOUSE*]). Jack Palance played the title role. The supporting cast included genre vets Sarah Douglas (8-1) and Virginia Wetherell (3-4). A couple of years later, Lewis was hired by Ken Russell for *LISZTOMANIA*, the repulsive auteur's revisionary flashback to the war between 19th century composers Liszt and Wagner. Russell's typical indulgences drew the wrath of critics ("Mr. Ken Russell now specializes in vulgar travesties of the lives of dead composers," jested one reviewer). Not everyone passed the musical. *Cinefantastique* described the musical as "a splendidly imaginative allegory...always challenging and, as usual with Russell, a visual eye-popper!"

Lewis sided with Russell's detractors and, no, it wasn't the director's sexual iconography that unnerved her. She just developed a low tolerance for Russell. "*LISZTOMANIA*," sneers Lewis. "What can I say? The tyrant, Ken Russell! His main objective in life was, I think, to destroy every woman he came across. As long as he could get them all to burst into tears, he was a happy man. He didn't succeed with me. In fact, I was often angry with him because he would nudge me and turn the crew all the time."

"I remember this one scene in *LISZTOMANIA* where it was done as a speeded-up scene, like something out of a silent movie. Of course, Ken—he's so perverse—said, 'No, we're not going to do it in the camera. You're going to have to act out all the motions



Striking a pose in swings? (Lewis): "In the '90s, you could make a movie about anything. It didn't matter. The attitude was 'Of course you can act, everybody can act'."

yourself.' I said, 'Ken, this is ridiculous!' He said, 'No, no. You're going to have to do all the jerky motions yourself.' It's very hard to do it consistently take after take after take."

The final straw was a routine that required Lewis to eat chocolate while mimicking "silent movie" simulation. After what seemed like 60 takes of swallowing sweets, Lewis' professionalism was "rewarded" with a reprimand: "You don't know how to eat a fucking chocolate, Fiona!" hissed Russell. The humiliation was had enough, but the enfant terrible "communicated" with his cast through a megaphone.

"So I walked off the set, went to my dressing room and refused to come out," recalls Lewis. "I refused to burst into tears like everyone else had. The producer came in and apologized. I don't think I ever got Ken to apologize, but everyone else did. He was wicked."

"I remember lots and lots of musical numbers. You can imagine how long they took to shoot! The one where I'm sitting on the giant cock, that was his favorite. Yeah right, Ken. I was rather fond of him because, once you have these battles with someone and you go on, you develop a friendship with them. My problem with Ken

was that he didn't really help the actors the way a director should. I think his whole intrigue on the set was playing and manipulating instead of getting on with the damn picture."

"I think what happened with *LISZTOMANIA* is that I swear there was a point, during production, when Ken got bored with his own film. When he's let loose, he just sort of goes off the deep end. I think he really wants to be channeled and told, 'No, this is the subject. This is what we'll be doing.' Some of his early films were excellent. He is a bit of a loose cannon, but I do think that some of the things he does are brilliant."

A referral from Oliver Reed, whom Russell cast in *TOMMY*, nailed Lewis the ill-fated *LISZTOMANIA*. Lewis and Reed had been previously tiffed in the enigmatic *BLUE BLOOD*. The film, directed by Andrew Sinclair (*UNDER MILK WOOD*), involved something about an oppressive butler turning a mansion into his personal dominion. U.S. distributors presumed this sort of political allegory wasn't the ticket to sell video units; hence, a near-subliminal allusion to witchcraft was hyperbolized into the film's sale as a horror pic. So what the hell was the movie really

Lewis succumbs to Jack Palance's *DRACULA*. Made as a U.S. television movie, producer/director Dan Curtis released his '74 adaptation theatrically in Europe.





With Robert Quarry in another cult classic, DR. FURIOUS RISES AGAIN! (Directed) Robert Furst was wonderful. He was improvisational, loose, fun, enthusiastic. Quarry was a very charming, nice man but I don't remember him looking up."



about?

"I have no idea what this movie is about," Lewis admits. "I haven't a clue! I'm so embarrassed by many things I did, so what's the difference? I suppose it was sort of their version of *THE INNOCENTS*. At the time I thought, 'Oh, an Oliver Reed movie. The script looks a little weird, but...' An actress like me didn't get offered the great roles. As an actress, you have to take what someone offers you. It

seemed like a lot of the cast was quite good."

She refers to the house, which served as the film's central locale, as "a sort of huge pile" that was actually owned by a blue-blooded aristocrat. "He decided to paint the *Kama Sutra* in thick oils all over the walls in every room," Lewis relates. "There's fellatio in every single room! It's repulsive because there's this beautiful house, now destroyed by his 'art'. Later,

his father died and he became a Lord. Now he has 50 tenants' cottages on his property, and has put what he calls his 'wifelets' in them. He has 50 wifelets! That was a corker."

Performing some scenes without a wardrobe, Lewis also sang—but doesn't recall doing so—and sauntered on red and blue sacrificial stairs with a baby. "Was it all a fantasy was or it was real?" shrugs Lewis. "I have no idea what that was. I know that we had an incredibly good time on that movie. It was hysterically funny every night. We lived in some village that probably never recovered. Heavy, heavy drinking went on every night. Oliver was at his peak drinking at that time. His favorite thing in the pub was unscrewing the light bulbs and eating them down to the wire."

"I saw the picture for the first time when I went back to England. I had never seen it. I'm sitting there in my brother's house, just appalled. I was not very good

in it, but Oliver—what was this accent he decided to use? I was like, 'What are you doing, Oliver? This is so peculiar.'"

Lewis, along with Pam Grier (5:2) and Cheryl Rameaux Smith (2:1), were *DEUM*'s sole assets: she abridges her memory of the film, a 1976 sequel to *MANDINGO*, as "not a good picture." End of story. She abetted Candice Rialson and Joanna Cassidy in the performance of *STUNTS* (1977), a thinly-plotted whodunit.

Then came Brian De Palma's *THE FURY*, an adaptation of John Farris' novel. Powerhouse cast: Kirk Douglas, Amy Irving, John Cassavetes, Charles Durning (Dennis Franz and Daryl Hannah in minor roles). De Palma turned *CARRIE*, produced for \$1.8 million, into a headoffice bonanza: as a result, his budget for *THE FURY* expanded into (a then opulent) \$5.5 million. The script combined telekineticism, madness, betrayal and dysfunctional families into a modern passion play. Nevertheless, Lewis—cast as seductive Susan Charles—wasn't impressed. "I must have gone up for that part about eight times. In fact, there was a whole giant rape scene with Andrew Stevens that we had to set out on the floor of Brian De Palma's office, obviously not unclothed, which was sort of a nightmare. When you haven't actually got the part yet, it's a bit much to go through [though filmed, the "rape scene" was omitted in post-production].

"Brian is a very good director, there's no doubt about that. He knows what he wants. *THE FURY* was not one of his best pictures, and I thought the script was not very good. I remember saying to my agent, 'Oh, I don't know. This is stupid.' She said, 'Fiona, do you or don't you want to be a star?' I said, 'Well...I...I...I'm rolling around, and there's blood flowing...Come on! Who are we kidding?' She said, 'If you want to be a

star, you do this picture. If you do this picture it will be very good for you."

Lewis' death scene contributed to the film's notoriety and critical condemnation. A hideous teenager (Andrew Stevens)—suspecting that Lewis' character betrayed him—telepathically levitates and spins her with such centrifugal force that she transforms into a fountain of blood, discharging entrails with aplomb. Hooked into a harness and rotated with blood tubes in her hair and clothing, Lewis liberally sprayed the set with stage blood. A life-size replica of Lewis, designed by Oscar-winning fx artist Rick Baker, was substituted after redundant, nauseous revolving proved "too much" for the actress.

"But Brian being Brian," sighs Lewis, "he waited quite a long time with me spinning before he put Smith's model in. He was kind of brutal. I remember the rape scene—which was taken out, thank God! it was too grisly—where I had to literally collapse like I had been hit over the head. It was a little painful you're falling, smack! onto the floor. At about Take 38, you're really pissed-off because you're covered in bruises. Despite putting me through that nightmare, I'm really fond of Brian. He's an old friend."

The late director John Cassavetes, who acted in mainstream films to finance

FIONA LEWIS

"Brian De Palma, a very good director, was kind of brutal. I remember the rape scene which was cut from the movie, thank God!—it was just too grisly. By Take 38, I was really pissed-off."



Horror Polanski cast the killing Lewis (l) in *FEARLESS VAMPIRE KILLERS* w/ Jack MacGowran. Polanski? "He is truly brilliant. I just copied what he did."

his independently-produced features, was among Lewis' cheerleaders: "This was while I did my spinning thing. I was covered in blood. John was covered, head-to-toe, in blood. Everybody goes to lunch, leaving us there. He says to me, 'Aren't you glad you didn't go to acting school, dear?' He was very cool. The coolest, maybe the coolest man I ever met in my life. Not fake cool. Real cool. He was great."

Lewis' instincts were on the money. *THE FURY*'s proclivity for unbridled violence turned it into a box-office disappointment, sinking De Palma's next big budget project—*THE DEMOLISHED MAN*—into oblivion. Lewis' agent had the psycho vision of Criswell: the film didn't turn her chest into a star. The actress played "Dorothy Deerfield" in *WANDA NEVADA*, an oater starring 14-year-old Brooke

as a centerpiece for a *STRANGE* trilogy, but lack of funding precluded a sequel.

The actress concluded her career with *INNER SPACE* (1987), which a *Washington Post* critic noted, "starts with a daffy premise and takes it to even outlandish heights. In the 1966 science fiction film *PAN-TASTIC VOYAGE*, a team of medical experts and their ship were shrunk down, in-



Shields. *DEAD KIDS*, an Australian/New Zealand coproduction, proved more memorable, premiering in the U.S. as *STRANGE BEHAVIOR*, the "psycho-thriller" revolved around a mad doctor murdering high school students who served as his human guinea pigs. Lewis' femme fatale, of course, is linked to the chickenery. Producer Walter Cohnen and director Michael Laughlin repined their association in *STRANGE INVADERS* ('83): an extremely underrated sci-fi adventure, the film quickly approximated cult status but was lost in the same year's crop of studio extravaganzas (*RETURN OF THE JEDI*, *BRAINSTORM*, *SUPERMAN III*, etc.). Lewis, supporting horror veteran Nancy Allen ('87), was cast as an alien conspirator whose human camouflage was a waitress/Aron lady. The film had been intended

jected into a dying man's system and given 60 minutes to attack a blood clot threatening his brain. Here the director, Joe Dante, takes the same concept and plays it for comedy. "Lewis was cast as 'Dr. Canker,' an icy techno-terrorist who's in league with Kevin McCarthy's multinational crumb."

"It was great fun," Lewis smiles. "Kevin is just remarkable. He has the energy of a 20-year-old. Joe Dante is not a great actor's director. He didn't know anything about lighting a woman. That went out the window in Hollywood about 25 years ago. In all these movies, nobody knows how to light women. What's very sad is that no one thinks it's important."

Joe Dante was very much a technocrat, so the movie was all about that. He has no point of view as a director. People like Polan-

Lewis attending a 1999 book signing: "If I wanted to get somewhere with my writing, I just had to stop acting."





Jack Palance's DRACULA grieves over dead spouse (Lewis). Also: Silver & James threat, Marjorie Fair authors, signed this TV version as "in many ways, the most faithful & at the same time most innovative film treatment of Stoker's novel."

ski and Russell were original. They had life experience to draw from. Dante has no life experience."

Turning to the TV medium, Lewis shot an episode of ALFRED HITCHCOCK PRESENTS that was directed by her friend and fan, Tim Burton. "Tim always tried to find me something in his movies," she explains, "but there was never anything right...so far. He said to me once, 'Why aren't you acting?' You're great! I said, 'You know Tim, it's just too late. If I could start now, I could do it because I'd have a feel for how serious to be as an actress.' I realized it

was too late and I should have been like that before. So there you are, I don't think it's anybody's fault but my own."

"I thought about this a lot. I think my problem was that I didn't really take acting as a profession, seriously enough. Like in any other profession, you have to work extremely hard to be good. Basically, my heart wasn't quite in it. If I was doing it now, I would do it very differently—work harder and take my craft much more seriously. I was a very nervous actress, not very comfortable. It was not something that came naturally to me. I

really didn't focus effort on becoming a great actress. You can't concentrate on being a star. You have to concentrate on being good."

But Lewis certainly didn't lack ambition. Back in '75, enlightened that LISZTOMANIA was the only film shooting in her native country, Lewis hopped a plane for the States. Unfortunately, she was greeted with a role in the abysmal DRUM. "It was a horrible time," sighs Lewis. "I'd always wanted to write. I had just done a piece—on spec—for the L.A. Times on Roger Daltrey, who I had met on LISZTOMANIA. They pur-

chased it, which was something that would never happen in England because of the unions and all that. God forbid! The Times bought it and I was like, 'Golly! I guess I can do this!'"

A deficiency of film work induced Lewis to write additional articles. One benefactor suggested that she write a screenplay: "I said what I wrote, but didn't get any made. I got close but once you're hooked, you think, 'Well, the next one, or the next one...' until I did like 13 screenplays. Then I did a script for Showtime where I did around nine drafts! It was a classic situation: I was writing about a woman in Reno in the 1960s. It was a comedy, but not obviously so. It wasn't farcical and it wasn't meant to be. But they would say, 'Can't you make it more like WORKING GIRL?' In what way would I make it more like WORKING GIRL!? There was no talking to them. The difficult thing about writing comedy is that everybody has a different idea of what's funny. They had a different form of comedy in mind than what I was writing."

"I slowly realized that they were never going to make it. I was so depressed and thought, 'That's it. I'm going to write a book. I can't write one more screenplay!' Fortunately, I had a little bit of money to go for about a year and a half. I imagined I could write a book in that amount of time, naive as I

THE FURY: L: With John Cassavetes ("He was maybe the coolest man I ever met in my life."); R: With director Brian De Palma ("He's an old friend") and Cassavetes.



was. In fact, it took me three years."

She collected reject slips until Atlantic Monthly Press contracted her first novel—early in 1995—titled *Between Men*. It's a semi-autobiographical story of Alice Wilder, a 35-year-old aspiring screenwriter who becomes involved with a married film director after her own marriage falls apart. She's also drawn to a handsome law student and fights a constant battle to find love and career stability in the most unstable of professions. "Obviously, when you're writing a book you have to be more in-depth than if you were writing a screenplay," she says. "You have to have something to say. If you're writing about a woman, you have to have something to say about women. What I knew was having an affair with a married man, the dilemma and all the old problems. I was either going to write that, or a book about growing up with a friend of mine in London during the '60s."

"I decided which one to do first, and made a conscious decision to make the book about Hollywood. I wanted to get the real stuff about the business in it because even though you read a lot about Hollywood, few authors actually get it right." Lewis has written a screenplay based on her novel, but toned down its anti-Hollywood polemic to dissuade Tinseltown producers from walking.

Enjoying a privilege de-

FIONA LEWIS

"I did a script for Showtime, I did around nine drafts. It was about a woman in Reno in the '50s. They asked, 'Can you make it more like WORKING GIRL?' There was no talking to them!"



LISOTOMAMA Simulating "stunt movie" movement with Roger DeBrier. "Of course, Ken [Russell]—being so perverse—said, 'No, we're not going to do it. In the camera. You're going to have to act out all of the jerky motion yourselves.'"

nied actresses and screenwriters, Lewis—the novelist—savors the creative freedom: "I didn't realize that you don't have to do the corrections if you don't want to. Editors hey can suggest them, but you can say, 'I don't want to,' and they go, 'Okay!' What a luxury! If you're smart, you take their advice—but you don't have to. It's a great luxury to

write a book because who can afford to?"

"I wish I could write like Barbara Cartland and Jackie Collins, but I'm not really interested in their kind of writing. I don't want to get up every morning and write about sex and shopping. I don't want to get up every morning and do sex and shopping, so if that's not what interests you, it would be silly to write about it. I'm interested in relationships, friendships, how people survive them and how, most of the time, they don't. I'm glad I read all the classics before I wrote a book. It gives you a grounding. You have to have that. It's the same with acting. You also have to be fairly dedicated in what you choose to do."

Sure enough, Lewis has launched a second novel which chronicles the life and love between two friends over a 20 year period. And she has no immediate plans

for a screen comeback: "I made a conscious decision that if I wanted to get somewhere with my writing, I had to drop the acting; otherwise, every day I'd be going out for roles. There's a lot of tension! If you have an audition tomorrow, you can't write today. Acting and writing are true opposites. One is very extroverted and the other is very introverted. I found it very difficult to do both. Now, I wouldn't mind having a few parts, but it's hard."

"The trouble with the business is it's very addictive and once you're in it, it kind of takes over. There is always that hope of something breaking through. The rewards are enormous if it does break, so you stay in. Los Angeles attracts the sort of people looking to escape their backgrounds and become something else. Certainly, when I first came here, I was in a way trying to escape myself. It's the movie business. The wonderful thing about being in movies is this very fine line between reality and make believe. You can be parking cars and just have this idea that you're in show business, when you're not even in it! It's all a fantasy."

LISOTOMAMA Lewis, when do paragon George Clooney, you don't need Freud to figure this one out.



Rock Bottom's destiny "Wilder" for Lewis in *THE PARTY*





T. Swinton describes **THE POSTMAN** as "a story of the way society can turn on itself and break down, but the human spirit overcomes." She insists that on-star Kevin Costner (p) "hasn't fulfilled the 'movie star' stereotype."



THE POSTMAN'S OLIVIA WILLIAMS

LAST CHRISTMAS, SHE STOLE KEVIN COSTNER'S SCI-FI SAGA: THE SEXY STAR TAKES YOU BEHIND-THE-SCENES.

BY FREDERICK C. SZEBIN

Despite its somewhat innocuous title, **THE POSTMAN** turned out to be a cautionary sci-fi saga about a future where society, which has incrementally crumbled into unstable camps, has a failure to communicate. The title character (Kevin Costner) makes an exodus from the wastelands with a bag of letters and an invented personal history. His message proves powerful enough to restore optimism and dethrone the despotic Bethlehem (Will Patton).

Among the survivors of the apocalypse, who abet the Postman's rebellion, is Abby, played by Brit actress Olivia Williams. Incapable of conceiving a child with her husband, Abby and the Postman strike a deal as an all-out war develops between the hero's alliances and Bethlehem.

Making her film debut, Williams impressed the producers with her theatrical background. Earning a degree in English at Cambridge University, she subsequently studied drama at the Bristol Old Vic Theatre School and trained with the Royal Shakespeare Company. During this period, the fledgling actress appeared in supporting roles on British television and radio. Among the more plum assign-



Williams' postal colleague, "It's a strange tale I still haven't absorbed."

ments was her casting as "Jane Fairfax" in the BBC adaptation of Jane Austen's **EMMA**, which was televised in the U.S. last year.

Though her film credits were minimal, Williams earned the approval of **POSTMAN** star/director Costner who had previously helmed the Oscar-winning **DANCES WITH WOLVES**. The cast of the film, based on David Brin's 1985 novel, also included Larenz Tate (**DEAD PRESIDENTS**), Scott Bairstow

(**WILD AMERICA**) and folk rocker Tom Petty as the mayor of one of America's safe refuges.

Williams describes Abby as "very, very determined. It's been a pleasure to play her. And there are nuances within that, like when she goes through a pregnancy in the course of the film...and what that does to a woman and her need to survive. She uses people when she needs to, and that was a very interesting consideration: what does the actual need for survival do to your personality? We don't have many examples of that, I think, in our society. So, that gave me cause for thought."

"There are moments in the film when Abby has to ask for things, like the Postman's help. The very first time they meet, she's asking something from him. Kevin Costner didn't want her to use feminine wiles or to use flirtation, but to ask directly and to be practical about the request she was making, which wasn't just a sort of a feminist choice. That underlying concept made the scene sparkle more, and made it more witty. I think that's something that's really significant about the way Kevin directs and has drawn his characters around him. The choices he makes bring the scenes alive rather than playing something for the sake of it."

Production of *THE POSTMAN* spanned the western United States, with locations in Arizona, Oregon and Washington. Additional sites ranged from a locale 50 miles from the Mexican border to a point only 12 miles from Canada. Into this massive production strode the relatively inexperienced Williams, whose introduction to the project bypassed the obligatory multi-auditions and numerous readings over a period of weeks or months.

"*THE POSTMAN* is a strange tale which I still haven't really absorbed," admits Williams. "As for interviews, actors do them all the time, where you're in a small room in a dingy office somewhere in London, and you're handed a piece of paper and there's someone with a small camcorder. I just read the scenes with a telephone operator from the office, who played Kevin Costner—which she did extremely well, I'd like to say. And I really forgot about the interview because the possibility of getting the role seemed so unlikely to me."

"Astoundingly, a month later, Kevin rang me at home in London and said he'd liked the video and invited me to come out to Los Angeles and audition again. I said, 'Yes!' (laughs), as I think most actors would. Then I came out and had a very bizarre 24 hours, with being driven to a hotel in Los Angeles and being met for dinner by Kevin, who talked me through the script. At that stage, the script was being rewritten. We had alternate pages, so there were lots of scenes where I didn't know what happened at the end. Kevin took me through the plot. The next morning, I was wheeled in front of the producers and I noted that scene and a couple of others with Kevin for a couple of hours. By lunch time, the job was mine. It was incredibly quick. And I think three o'clock that afternoon I was in wardrobe being fitted up for my costume and, on Wednesday, I started rehearsing. So it happened very, very quickly. That doesn't happen very often. I think I had more chance of winning the lottery than that happening to me (laughs)! I was as astonished as anybody."

For all of her impressive experience, Williams confesses that her film apprenticeship was initially intimidating. "I questioned my ability," she

"My very first scene was born of the fact my husband was murdered and I was pregnant with another man's child. Everything after that seemed a lot easier."



With Kevin Costner in *THE POSTMAN*: "Making this film was very taxing physically...I've done things on this film that I never thought I'd get to do."

chuckles. "I had done some work in front of the camera, but I've never had as detailed a role to play in front of a camera before. I'm basically a theater actor, where you get to play your story through in one evening. The challenge for me has been to gauge the emotional level at any one stage in the plot and to know, when I turn up at six in the morning bleary eyed, what emotional pitch to come in on. I did talk to friends of mine who've worked in movies and they all said that it's good to actually draw a graph of scene numbers at one side, and the emotional level on the other, so that at any point you can see where your character is in the journey."

And Williams concedes the counsel of her friends "was very good advice—which I used! Thanks to the graph, you know where you are at any one point. Film acting is so out of sequence. The story begins at Metaline Falls. Where I began was in Bend, Oregon, which takes place in the middle of the story—it's the most intense stage of the relationship when the Postman and Abby are trapped for about four months in a cabin, cut off by snow up on a mountain. The first day I worked was very hard because it was an emotional scene. That very first scene was born of the fact that my husband had been murdered and I was pregnant with another man's child, and—in the meantime—had been host-

en up by Bethlehem. Everything after that seemed a lot easier."

"I think the human ability to reduce everything to a manageable size is very extraordinary. I've managed to find my friends here and concentrate on my lines and keep focused. But then you turn up on the set and realize that you're involved in something huge. When I think of the scale of this project, I get scared so I try and reduce it to a size of a small theater in London if I can (chuckles)."

"But movie-making is very different. I'm used to expressing emotion much more physically, on a bigger scale. I've had to learn to reduce the size of reactions. But, on the other hand, making this film is very taxing physically because we're riding horses and running up and down mountains. I've done things on this film that I never thought I'd get to do. We had a wonderful weekend in Wyoming where

I got to go in a helicopter and had the most fantastic trip there. And one of the best things for me has been riding the horses. I love horses and I've been amazed by the level to which they are trained, and the skills of the wranglers. I mean, the horses are better at hitting the marks than I am! My horse is saying, 'You want to be a little to the left in this shot, so take me there.' I just sit and do what I'm told (laughs)."

Though she acclimated herself to physical hardship and inclement weather, Williams had to adjust to another liability tagged to production extravagance: boredom caused by downtime between camera setups. She credits Costner for deflating ego and generating a congenial atmosphere: "Kevin is an extremely personable man. He hasn't fulfilled the stereotype of a movie star at all. And everyone else has been extremely friendly, so the scale of the production has not been alarming. I've just sort of tried to concentrate on the work at hand. I think I'm lucky that there's been a lot of location work, that we're not in Los Angeles because this film represents a lot of people working away from home towards one goal, and it's been a very pleasurable experience."

"Kevin has a lot to do with that. He has incredible energy. One time we had a scene together where I was drowning in a frozen stream, and this



"Kevin [Costner] didn't want my character to use feminine wiles or flirtation, but to ask directly and to be graceful. That concept made the scene sparkle more."

was one time where the stereotypes did fulfill themselves: the Postman comes to save Abby. A friend of mine was on the set, watching the monitor and didn't realize that Kevin was in the scene. That's because Kevin was sitting and watching the monitor with the crew but, suddenly, he disappeared sort of down the hill and appeared on the monitor in the water! He does this incredible job of keeping several thousand plates spinning at the same time.

"It's quite difficult at times, particularly in scenes between Kevin and me because when it's my close-up, and the camera's behind him, he's directing to my face, really. He's watching what I'm doing as a director as well as an actor, which is quite hard to have as a dual role. It's, in fact, a triple role because he's the producer as well. That in itself can be quite difficult. But the extent to which he's able to combine the two or three is extraordinary. It's also wonderful because as an actor who hasn't worked much on film, I have access to him all the time for advice and help. He's right there and can say what he wants, whereas, and I certainly find this in theater sometimes, the director can be slightly inaccessible. But Kevin

is there all the time for me, which has been wonderful."

Being his own boss, Costner found a minor role in the film for his daughter Annie. She plays Pennytail, whom the Postman prevents from leaving the settlement for her own protection. It was one of Williams' favorite scenes, affording her the opportunity to examine how father and daughter reacted to each other in a professional capacity. "In rehearsal, it was an extremely exciting and dramatic scene," she says, "and I wondered, 'To what extent would what was in the rehearsal room be lost by all the effects of movie-making?' But I think it was one of the most raw and truthful scenes in the film, and the power of the relationship between Kevin and his daughter meant that they were very free with each other. There was real violence in the way he pulled her off and she wasn't afraid to react to that. It's been amazing to work with her. She makes me feel slightly immature and gauche. She's got such self-possession and openness. She's a very, very good actress."

For all of its action, pyrotechnics and spectacle, *THE POSTMAN*'s strength as a film may lay more in its

portrayal of people struggling to create a brave new world. Williams succinctly describes the film's premise as "the way society can turn in on itself and break itself down, but the human spirit overcomes eventually."

But even more than the script's idealism, Williams vows "the very notable thing I will take away with me from this film is the professionalism I've come across among the people I've worked with. Movie-making is supposedly entertainment and that has all sorts of connotations of lightheartedness and it being something that is done for fun. But there are people here who work bloody hard on their skills, extraordinary skills behind the camera, in sound, in whole areas I knew nothing about."

An assistant beckons Williams back to the set of *RUSHMORE*, a "Walt Disney comedy" co-starring Bill Murray and directed by Wes Anderson (*BOTTLE ROCKET*). "In *THE POSTMAN*," continues the actress, barely batting an eye, "I came come across people who worked unbelievable hours and unbelievably hard, and I'm sure they get very well paid. But, believe me, they really deserve tremendous amounts of credit." □

VAMPIRE

CREATOR OF THE KINKY COMIC ON WOMEN IN THE MEDIUM AND THE TV ADAPTATION OF HER VERY SENSUOUS SIREN.

BY LAURA SCHIFF

There's a scene in **BREAKFAST AT TIFFANY'S** in which Audrey Hepburn, having ported until well after dawn, is woken up a few hours later by George Peppard, the handsome neighbor who just moved into the apartment upstairs. The hung-over Hepburn tosses on a little black dress, a big hat, a pair of hose and—cool!—is instantly transformed into a vision of beauty and sophistication. A modern-day interpretation of *Cinderella*, this scene taps into the secret yearnings and glamorous aspirations of the female psyche. What woman would not want to possess Hepburn's panache, her *savoir-faire*, her *je ne sais quoi*? If you think I'm exaggerating, consider this **BREAKFAST AT TIFFANY'S** is generally credited with single-handedly imitating the Little Black Dress as the basic staple of the well-dressed woman's wardrobe.

Perhaps this is the legacy that Mrs. Shari Alexander hoped to pass on to her child when she named her infant daughter after Hepburn's character, Holly Golightly. Now, 33 years later, Ms. Go-



Fauve's art renderings for *Vampirella* (R): "I modeled her after Pamela Anderson because I have a crush on her! She captures that vulnerable-yet-strong goddess type of woman."

lightly—create, writer and illustrator of the successful *Vampirella* comic book—appears to have lived up to the self-fulfilling prophecy of her namesake. Every hat as warm, stylish, self-assured and headstrong as Hepburn's character, Golightly—who goes by the professional name "Fauve"—is a woman who celebrates love and life in a hundred little ways each and every day. She admits to being a witch or, more specifically, a practitioner of positive earth magic whose spell-wielding requires candles, oils, incense and herbs. "I use magic in my cooking, too,"

she says. "Oregano, basil and rosemary are all herbs that promote love." It must be working, because her devoted fans just can't get enough of her. According to publisher Kirk Lindo, *Vampirella* has surpassed Brainstorm Comics' most optimistic sales figures for 1997. Capitalizing on this current run of good fortune, the comic has gone monthly and picked up a new name—*Bethany the Vampire*. A television pilot is currently in development, and Fauve has settled down in a new house with her artist boyfriend Jim Balent, who pencils the **CATWOMAN**

comic book.

"Since Brainstorm Comics began publishing *Vampirella* in September of '96, my life has become more stable," says the bewitching beauty. "I know what I'm going to do when I wake up in the morning. I have a purpose. Of course, the biggest change is that I have these characters living in my life now. I often dream about them, which is how I get my story ideas."

The characters are dysfunctional families who breed the vampires and demons populating Fauve's black-and-white comic book. At the center of the ongoing saga is Bethany, a voluptuous half-demon/half-vampire hybrid known as a vampire. Famous for shooting blasts of fire from her hedonistic body when enraged, Bethany is—nonetheless—a romantic "good" girl with a charming innocence that has not been jaded over the course of a 600-year life span. "I modeled Bethany after Pamela Anderson because I have a crush on her!" laughs Fauve. "Jim taught me one of the life-size stand-ups of her. It's in our studio. I get so mad when people say that Pam is old news. Don't say that about



"In high school, they said I was a lesbian 'cause I always touched my girlfriend. I love qualities in women that represent warmth and strength."

her! I think she captures that vulnerable-yet-strong goddess type of woman that I love to draw."

Standing in for Ms. Anderson is look-alike model Maren Kelley, who sends Faure a steady stream of photos from which the artist literally draws her inspiration. Faure readily admits that she has allegorized her own life into her supernatural tales. Like most girls, Bethany has a love-hate relationship with her mother, Solome—a vampire who practices evil necromagic and hopes to entice her daughter over to the dark side so that, together, they may rule over hell and earth. "I get into that universal tension that exists between daughters

Faure (S): "I dream about my characters, it's how I get my stories." R: Her cover for *Graphic Noir* magazine 2.





and mothers," explains Fauve. Salome's raven-haired looks were inspired by B-queen Julie Strain ("Julie was happy to let me use her likeness. She's even signed some of the *Vampire* comic books.") Bethany's demon daddy, Belgrad, is based upon Fauve's own father. "My dad loves me, I know that," she says, "but because my parents divorced while I was growing up, he wasn't around as much as I would have liked him to be. I have a relationship with him now, but I never really got to see him." Other characters include Bethany's boyfriend, the Angel of Death—who, by the way, resembles Jim Belushi—and a hip toughguy vampire named Echo, who is Bethany's newly-adopted daughter.

"Echo is based on me," says Fauve. "Bethany is a part of me, too. A lot of people don't usually see the Bethany part of me. Most people, when they meet me, they relate to me as Echo. You know, I'm hyper and bubble-headed. A lot of people think I'm like Melody from *Jesse and the Pussycats*."

"There's a lot of lesbian undertones in Bethany's relationship with Echo," I point out to the artist.

"Really?" she says, genuinely surprised.

"Sure," I say, "you've got these two half-naked babes coverting in bed together in *Vampire Erotic Echo* #2. Don't you see it?"

"No, not at all," says Fauve. "But everyone used to call my mother and I lesbians. We'd walk down the street holding hands. I'm not a lesbian, but I was always brought up very touchy-feely. In high school, people used to say I was a lesbian because I love my girlfriend Lesley and I was always touching her, but I've never had a lesbian relationship

WIN THE ORIGINAL FAUVE ART: Win this 19" x 16" watercolor original of Julie Strain as Echo by subscribing to *Vampire Vixens*. If you already are a subscriber, just renew for 12 issues, see page 61. Original will be awarded in a drawing on May 1. Five runners-up will receive a copy of *Vampire Noir-mantique* #1 personally autographed by both Julie Strain and Fauve!



"As a woman, I am much more concerned with showing violence in films than I am with nudity. But if I play the Hollywood game, I got to compromise."

with her. As I got older, I've become more open to bisexuality, I guess, but it never really has felt as complete as heterosexual relationships feel to me. I look at my feelings about women more as a way of loving the goddess within myself, and loving the goddesses outside of myself. I love the qualities in women that represent goodness, warmth and strength. It's important to celebrate those qualities."

This idea of the earth-mother goddess is a recurring theme in Faux's work. When *Bethany the Vampire* #1 (December, '97) appeared in its monthly incarnation, Faux took great pains to develop the storyline of Lucina, a goddess who appeared briefly in previ-

L: Faux as her Vampire model, Warren Kelley. R: *Vampire* #1, Faux's translation of Kelley into her vamp.



"Under the supervision of Stuart Gordon [RE-ANIMATOR], the 'Vampire' TV pilot is being developed for director Linda Hassani [DARK ANGEL]."

ous issues. "Lucina is a goddess of motherhood," says Fauve. "She's someone that women pray to when they're giving birth. She's a goddess of virgins, a goddess of hunting. Bethany is a follower of this goddess religion, and she goes to Lucina's temple to perform a ritual that celebrates the equinox. In past issues, as part of the ritual, Bethany would rip her finger open and offer her blood in order to get an astral body of the goddess to talk with. Well, in #1, she goes to that extreme, but there's nothing there this time. Something's wrong with the goddess and Bethany has to help her." Add to this plot a storyline involving Bethany's search for the

R: A real-life witch, Fauve practices positive earth magic via oils & herbs. **B:** Her Erotic Dark Magazine 2 cover



truth of her genealogical roots, stringing it to her mother's mounting lust for evil, and you've got an apocalyptic fairy tale of self-awareness that's tailor-made for the next millennium.

Writing and drawing the comic book—every month!—is no piece of cake. “I wish I had more time to devote to each issue,” Fauve sighs. “It’s really hard, what can I say? A lot of people don’t perceive how much work goes into creating a comic book. I struggle with trying to execute my ideas visually. Sometimes it’s frustrating that I don’t have the time to draw as many ornate details in my architecture, for example, as I used to. These are the compromises we make.”

Fauve has always been a huge fan of genre films—STAR WARS, THE EVIL DEAD, and ROCKY LA (“The best worst movie in the world!”) are some of her favorites—but with *Vampire* currently being adapted into a TV movie and possible series, she is learning a lot more about the art and politics of Hollywood than even she expected. Lesson #1: Sex doesn’t necessarily sell. “I don’t like the way that people in America brown upon nudity and think it’s a dirty thing,” says Fauve. “I told one of the nurses in my dentist’s office that my comic book was being made into a movie, and she said, ‘But they’re going to take the nudity out, right?’ I’m really tired of America thinking of nudity as being corrupting. The *Vampire* movie is being written for a PG-13 rating, which is fine. We’re making a movie for a specific audience, and this is our choice to make the movie this way. It’s very different from someone on the outside censoring our work. As a woman, I am much more concerned with showing violence in movies than I am with showing nudity. But I know that if I play the Hollywood game, I have to compromise. Not everyone feels the same way that I do



Fauve's set her female doppelgänger off: "I don't like the way of U. people brown upon nudity & think it's a dirty thing. The *Vampire* film is written for a PG-13."

about nudity, and I don't want to alienate my audience. I'm not happy about it, but what can you do?"

Vampire, the TV pilot, finds Bethany as an alienated outsider at an all-girls Catholic school. Raised by strict, blue collar parents, Bethany experiences the usual rebelliousness that is typical of hormonally out-of-control teenagers. When ten of her peers are brutally murdered in a ritual sacrifice, Bethany learns that the killer is a vampire. Not only that, the vampire turns out to be her biological mother and she's come back to claim Bethany for herself. Oh, and by the way, her father is a demon. And you thought *Curse* had a fucked-up family!

Under the supervision of producer/director Stuart Gordon (RE-ANIMATOR, FROM BEYOND), the *Vampire* pilot is being developed as a project for Linda Haasani to helm. Haasani is the visionary director responsible for *DARK ANGEL* which, ironically, in-

spired Fauve to create *Vampire* in the first place!

And the shocking conclusion—

Well, dear readers, now comes the part where I let the cat out of the bag. I wanted to keep this a secret, but *Femme Fatales* would have nothing of the sort. So here goes: The *VAMPIRE* television pilot is being written by documentarian Adam Sigel and, yours truly, Laura Schiff. Yep, you heard it here first. While I can think of nothing more contemptible than a journalist tooting her own horn, allow me to introduce you to my partner-in-crime. Previously, Sigel wrote and directed some second unit footage for NBC's *DARK SKIES* series, and did a script polish on *MORTAL KOMBAT ANNIHILATION*. Sigel, who's currently producing a "crop circle" documentary called *STRANGER THAN FICTION*, notes, "VAMPIRE is an unconventional movie for an unconventional comic book. Fauve is righteous, and her characters are to-

tally amazing to work with."

Fauve and I laugh now about how this all came about. After meeting the lovely artist in late Spring '97, Sigel and I penned an 18-page treatment for a *VAMPIRE* movie. Shortly thereafter, Fauve "threw a circle and used the power of the universe to ensure good luck." Twenty minutes later, the phone rings. It's Stuart Gordon, wanting to turn the *Vampire* comic into a TV series. Twenty minutes, I kid you not. Calls were made, lunches were 'done,' hands were shook. One month later, Sigel and I are burning 160-gallon drums of midnight oil, trying to whip this project into shape for pitch-to-cable and networks in early '98.

Says Fauve, "Seeing my comic book being adapted into a movie, I'm experiencing every emotion from excitement to frustration. It's great this is finally happening, but there's the frustration of letting go, of saying this isn't all mine anymore. If I had the money, I would want to make a few different versions of *Vampire*. I'd want to make a totally kid-friendly *ILLIAD* adventure-type of movie. Then I'd want this really scary, gross-out horror movie. I'd want a sexy, X-rated version, and I'd want a romantic comedy version. Obviously, in Hollywood, we only get one shot at this, so the trick is to pick the best things from each genre and just live with the fact that I can't have everything."

So what's next for Fauve? As I write this, she's bookending a flight to Los Angeles to sit in on these development meetings and offer her sage counsel. Why should I have all the fun, right? threatened to drag her out to the dance clubs and force her to drink margaritas, even though she swears that she's an incorrigible homebody. And what, you ask, will Fauve—the lovely darling—wear for our nocturnal fete? Why, a little, black dress, natch. We'll keep you posted. □

FATALE ATTRACTIONS

continued from page 1

compilation of trailers, clips, behind-the-scenes stills, and interviews with such James Bond girls as Maud Adams, Caroline Munro, Martine Beswick, Ursula Andress, Fanny Janssen. I think we're also going to add Teri Hatcher and Michelle Yeeh." The documentary was 18 months in the making. "Originally, this project was envisioned as a five-hour epic, but the market just wouldn't hold five hours of Bond girls! Truck Kick will appear in the live action wrap-arounds. We're going to do something weekly and Bondian for that," promises Newton. "George Lazenby may be doing the narration for us. Oddly enough, his fee is more reasonable than hiring Sean Connery."

● **Stefie**, bombshell Jackie Lovell was originally slated up to pose for the cover art as a Bondian golden girl. A la **GOLDFINGER**. I guess Newton and his makeup artist got their signals crossed: "Jackie was like, the photographs were beautiful," says Newton, "but there was a problem with the make-up—Jackie looks 'golden' as if she's sun-baked brown." As we go to press, Newton and company are scrambling to find a replacement.

● I finally saw the screening of writer/director Craig Harrison's **BOOGIE BOY** (FF 6.3). This film, about an exonerated (partial artist Mark Deconzo), who gets sucked back into a world of violence and drug abuse, was entertaining though it dragged a bit in the mid-



Linnea Quigley careers in **BOOGIE BOY**, which closed out the Randenae Film Festival. Director Craig Harrison: "They were hooting & cheering for the film!"

dle. Deconzo turned-in an excellent performance, ditto Jantz Woltz, who played Deconzo's sexually ambiguous best friend and former cell mate. Tipi Lunde was hilarious and credible as Stefie, a drugged-out B-squarer. Special kudos to black belt champion Karen Lee Shepard for playing against type as Marlene, a sleazy, heroin-addicted biker chick. As look 'n' roll crooner Jerk, "Boo-ah" Joan Jett did a fine job, though the part wasn't much of a stretch for the talented singer/actress. **BOOGIE BOY** was enthusiastically received in London late last year, where it closed out the Randenae Film Festival. Enthusias M. Harrison, "BOOGIE BOY" played at the Prince Charles Theatre, an art house in London. The crowd looked like the kind of people who were sleepless at midnight—you know, very jittery and sophisticated when it comes to the cinema—and they were hooting and cheering for the film by the final scene. It was just incredible, because I had gone in expecting to

be teased and lechered!"

● **Real-life** horror movie vet Linnea Quigley made a 190-brief cameo appearance as herself in **BOOGIE BOY**'s film-within-a-film. Where has his Quigley been hiding herself these days, anyway? After making appearances at haunted house venue in Florida and Massachusetts for Halloween, Quigley jetted off to Spain, where she filmed **MARIE COOKE**. "It's a campy comedy with some horror elements. I played a mother whose daughter is in an all-girl gang that wants to rule the world." During her stay in España, Quigley also filmed an action adventure pic for Jesse Franco, called **THE ENVOY**. "It's a presidential assassination type of movie, like **IN THE LINE OF FIRE**. I play a news reporter who may or may not be involved in the plot to kill the president." Quigley's fan club 11333 Moorpark St., #7, Toledo Lake, CA 941602.

● My pick for best pin-up calendar of the new year? Fantasy artist Jennifer Janesko's sexy, energetic

well calendar, "JANESKO 1998," released by RML Productions. In the tradition of Vargas and George Petty, Janesko celebrates the beauty of the female form: high contrast and sharp direction are the two elements that form the basis of her art. "In my paintings, I use black—black hair, black clothes—against a white background. The contrast moves your eye around the pose. It gives the women in my paintings that feeling of movement, of being alive. I've always been drawn to painting women, even when I was in grade school. I became really interested in fashion and started doing fashion illustration." For a schedule of events and mail order catalog of Janesko products, write to JMK, PO Box 12643, Kansas City, KS 66112, or check out her web site at <http://www.benevolence.com/JANESKOART/index.htm>.

● Rumors of a live action **TOMB RAIDER** film are still unsubstantiated, says Gary Keith, Director of Marketing Communications at Eidos Interactive. Nearly three million copies of the game were sold last year, with Lara Croft—the game's curvy, animated Indiana-Jones-meets-La-Fontaine-Nikki archeologist—appearing on the covers of over 40 magazines. Though the character is modeled after British actress Rachel Ware, no word yet on who might play our favorite tomboy in the movie. □

PERDITA DURANGO

continues from page 1

actors because "Rose is devilishly funny and dangerous at the same time. I know actresses who are just as dangerous but roses nice to work with. It was important to me that our Perdita be as dark as Roseblum was blonde. Jewel is unstoppable. He's got the biggest international fan base of any Spanish actor since Antonio Banderas. Both characters represent the two central gods in Aztec mythology—the snake and the jaguar—two opposing forces that complement each other."

PERDITA DURANGO is the first time Alex de la Iglesia has shot actors delivering English dialogue. "It wasn't a problem either. Jewel is fluent, and acting is the same in any language. I had to work to make myself understood but it was fine in the end." That's just as well because the Saque director, adhering to his fantasy roots, will be making his next film—**FU MANCHU TRAP** (report title: **THE RETURN OF FU MANCHU**)—in London and Shanghai by late 1998. Based upon Sax Rohmer's pulp fiction, the \$20 million budget is a record high for a Spanish production. □

Artwork by Janesko, who's illustrating her first pin-up calendar. "It's sexy, energetic & the best of the new year."



SCULLY EPISODE GUIDE

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Emily in only a few hours, and the next day—Christmas Eve!—receives a home visit from a social worker. A court hearing on the adoption is also scheduled within a day or two. Scully is allowed to make decisions for Emily's treatment, even though legally she has no authority to do so. Mulder beats up a doctor and draws his gun and is not he charged with assault with a deadly weapon or suspended by the FBI. Later on he wanders around, without any interference, at the nursing home where the Conspirator is conducting his experiments.

There is no follow-through. Scully receives a phone call from her dead sister and never considers the possibilities of what that means to her scientific worldview.

There is no internal historical consistency. The cross Scully received for her 16th birthday (see "Ascension") now becomes a Christmas present. Her three-month abduction, we now learn, only lasted 14 days.

The use of imagery is heavy-handed, unwieldy, especially the religious imagery—the nativity scene, the dedication of Scully, and Emily as Madonna and child when a shot of the two dissolves to a church window. Scully is no icon; she's supposedly a real flesh and blood woman. Why is it that she can't enjoy sex in this show, but is forced by plot machinations to have a child anyway, and then suffer the death of that child? And then there's the clanking symbolism of the birth of Scully's nephew just as Emily dies. Please—if you're going to send a message, use Western Union.

Mulder and Scully have become unrecognizable. Mulder has become a thug, deliberately slapping, kicking and pulling his weapon on a doctor, then saying, "Alma! He's 'I'll be back.' It's a revolting moment. All his law enforcement training and his expertise as a psychologist are forgotten. Then, in an amazing act of sensitivity, he waits until the court hearing to reveal that all Scully's own were extracted during her abduction. Later on doesn't tell her what happened at the nursing home. So much for the Mulder who told Scully during "Flegy" it was danger-

ous to withhold information. As for Scully, she's become a zoroastrian seahorse.

Even Gillian Anderson can't pull this one off; she walks through the two-partner in a daze. Her on-the-verge-of-tears Scully has become canned, she's had to do it so often. Scully doesn't get angry at anything, she just stares. She announces that even if she had a treatment for Emily, she wouldn't administer it—a frightening pronouncement from a Roman Catholic doctor.

Earlier on, Scully says she has always been alone and cut off from people because she's afraid of them dying—up to now, this is Mulder's emotional territory, but nowadays Mulder has no feelings whatsoever, so they've been assigned to Scully. So much for Scully's family and the various friends we've met or heard about over the years, suddenly she, not Mulder, is the poster child for angst. Only now she is rethinking her priorities about her life and work—something she should have thought about years ago, even before the cancer. Two years with Mulder and one abduction would do that to anyone. She's never really faced her feelings about Mulder and his troublesome personality, or about her own abduction, in any concrete way. She merely resists tearfully to every new revelation—the cancer, the discovery of Emily. Any action she does take is completely unbelievable in real life (especially those miraculously swift DNA tests). Scully has become the sum of her ovaries and such new cruelties.

"A Christmas Carol" and "Emily" are, completely unintentionally, funny. It would be funny if it weren't so sad. □

CHASE MASTERSON

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willingness to forgive and to spend ourselves giving to people who need us. And when you look around the world, there are so many people who need so much.

"The fan base—the genre TV and film following—is the most faithful. They're really helped us raise a lot of money for one cause I work with, caring for babies with AIDS. We are all part of the same club, we love the genre and we are together for a cause and I am happy to be a part of that. Thanks to all of you." □

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THE WRIGHT STUFF

I just received my March '98 edition (8/9) of FF had a hard time putting it down! I enjoyed the interview with N'Bushe Wright. She definitely has the looks and personality of a femme fatale. I saw her in DEAD PRESIDENTS and FRESH. Thanks for your article. I look forward to seeing her in BLADE.

Being a long time fan of "invisible man" movies, I loved the article on the upcoming TV series based on Mike Meneses's *Batterstoch*. I just wish it had said something about when the series will premiere.

Carl Thomas
cawyer@earthlink.net

(Thanks, Carl. The producers of *BATTERSTOCH* are still negotiating a syndication/sale deal. We'll keep you posted.)

MICHELLE, MY BELLE

A year or so back, I read an interview with Michelle Bauer in a now-defunct magazine. It claimed Michelle, requiring nothing more than postage, would oblige fans by sending autographed photos. I figured "Why not?" and wrote. I waited a few months, but there was no reply. Not giving it much thought, I came across *Renée Fatales* 4/8 and read about her retirement: while wishing her well, I wrote off the possibility of ever hearing from her.

A few months later, I received an envelope addressed by Miss Bauer. She enclosed a nice note, indicating she had run out of photos and sent, instead, a signed copy of FF 4/2.

Later, I read about about Miss Bauer's comeback in FF 5/9. I'm writing to let you know she's not only very talented but caring—quite a bit—about her fans.

Pat Barrett
Rife, Colorado

BOND...JANE BOND

Congrats on The Bond Girls (8/8). But I'm really spun-out over your preview, in the same issue, of Natasha Henstridge as MODESTY BLAISE. hope you devote as much coverage to her "tip side of 607" (but only if she's not passed as male fantasy). Hey girls and boys at the FF office, you want cloak

and dagger drama? Take a trip on the wayback machine and set the dial for 1966. Sylvia Kassira and Eika Semmes, predating Pam Grier, played bikini-clad assassins who wipe-out kooky agents. These chicks were hot! It was an amazing little British film—I want to see it, with my elder brother, at an impressive age. The formula is translated in the '90s as salacious-unfaded starlets leaving their tops and peeping-off spouses. That's sexy!

My thanks to Laura Schiff for her 0/90 dialogue with Lisa DART; glad to hear something about Lisa, whom I adore, other than she plays Ellen DeGeneres' lover on TV. If he realizes her fantasy to become a vampire, you have my permission to e-mail Lisa my home address (I'll have the bedroom window open). I used to admire Ellen, but she's exclaiming a lifestyle that deserves respect. If her tantrums are contrived to draw ratings, the play isn't working.

Personally, I like the attitude of actress Jacqueline Lovell (5/7, 5/8, 6/3, keep 'em coming)—paraphrasing—"I'm into girls, you got a problem with that?" End of story.

Kate Dyer D
Via e-mail

THE OTHER PAM

I just read your fine interview with actress Pamela Franklin (5/8). The author mentioned a documentary, 100 YEARS OF HORROR, in which she'll appear with other female icons. Can you give me any information on when this documentary will be presented?

Derek Cagle
Huntsville, AL

(Shot for British television, 100 YEARS will be accessible to U.S. video retailers—episodically—sometime this summer.)

THE OTHER HEATHER

Thanks for introducing me to Hollywood's "new breed." I loved your interview with the likes of Julie Delpy, Rose McGowan (8/8), Cameron Diaz, Dina Meyer, Theresa Randle, Sara Michelle Gellar, and Hud-



Michelle Bauer, without dispute the best B actress of the '90s (pornoid, psychotic, sexy, sexy). *Quentin Tarantino*, take note...

son Leick among others. Now how about Heather Graham, BOOGIE NIGHTS? "Boiler-plate"?

Will Pressell
Los Angeles, CA

(See next issue's cover/centerfold story. We twice interviewed Ms. Graham: one conversation is about her films, the other more intimate.)

VIVA LAS VEGAS, '97

Read your magazine (5/6) and was very pleasantly surprised with the high caliber of writing. Samebow, I was expecting the standard fluff (pretty pictures and stuff like "I don't like the public, I just need my space..."). But FF's profiles turn A & B-personalities into real people. Craig Reid broadcast the subject of over-30 sex symbols with painful honesty.

An *Blond* well-composed feature on Vegas/VSDA was hilarious. Loved the excerpt about running into the remarkable Jean Sevensen dancing in the elevator: it's her most affectionate review in years! A wonderful actress, she's roasted interviews with almost everyone but FF. I remember Jean as a young, top, New York model with a big heart. Does she have a taken-up why critics make Sevensen pay?

J.P. Douze
Miami, Florida

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POE'S MASQUE

<http://members.aol.com/cupmasque>

Eileen Daly (6/5)

<http://www.yeah.mynet.co.uk/~eabarra/eileen/>

Dee (6/16, page 7)

P.O. Box 371015
Riverside, California 91337

Uschi Dignat (6/10)

<http://uschi.mysite.com/tribute.htm>

Fernando's Ecstasies

<http://www.ecstasy.com/fernando/shows/ecstasies/index>

Nikki Fritz (5/4)

<http://www.nikkifritz.com>

Alexander Keith (5/7)

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e-mail: etings@earthlink.net

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e-mail: TimeMcClure@aol.com

Ingrid Pitt (1/8 & 6/3)

<http://www.world.co.uk/m/ali/PittOfHorror>

Fred Glen Ray (1/1)

<http://www.xpifilm.com>

Rachyn Sealman (4/3)

<http://www.rachyn.com>

Something Weird Video

P.O. Box 35864
Seattle, Washington 98133

Venessa Thier (5/3 & 5/7)

<http://www.vtw.com/users/vtw/vt.htm>

